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ABSTRACT

Articles are presented illuminating the effectiveness of cooperation between New Haven secondary school faculties and Yale University faculty working together at the Teachers Institute. The following articles are included: (1) "The Concept of the Yale-New Haven Teachers Institute: The Primacy of Teachers (James R. Vivian); (2) "Encounter with a City: Education and the Promise of Local History" (Howard R. Lamar); (3) "The City in Black and White and Color: An Interdisciplinary Approach to Teaching Life in the City" (Robert Johnson Moore); (4) "The Play's the Thing" (Thomas R. Whitaker); (5) "Poetry and Paintings: Teaching Mood, Metaphor, and Pattern Through a Comparative Study" (Jane K. Marshall); (6) "On Batting .667: Three Courses for the Yale-New Haven Teachers Institute" (Robin W. Winks); (7) "Finding the Key: Teaching Detective Fiction in the Developmental Classroom" (Pamela M. Price-Anisman); (8) "Teaching a Science Seminar in the Teachers Institute" (Maurice J. Mahoney, M.D.); (9) "Teaching about Prenatal Development in Biology" (Elisabet O. Orville); (10) "Teaching Teachers: A Faculty View of the New Haven Teachers Institute" (Richard H. Brodhead); and (11) "Teaching Through: The University and the Development of Minority Literature" (Michael G. Cooke). Appendices include evaluations of the Yale-New Haven Teachers Institute by Ernest L. Boyer and Robert Kellogg; a summary of principal findings of questionnaires administered to 1982 New Haven teachers; a list of Yale-New Haven Teachers Institute seminars offered between 1978 and 1982; and a list of information about the contributing authors. (JD)

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Teaching in America: The Common Ground

A Report of the Yale-New Haven Teachers Institute

SP 025 850

The College Board

Teaching in America:

The Common Ground

A Report of the Yale-New Haven Teachers Institute

College Entrance Examination Board New York, 1984

The College Board is a nonprofit, membership organization that provides tests and other educational services for students, schools, and colleges. The membership is composed of more than 2,500 colleges, school systems, and education associations. Representatives of the members serve on the Board of Trustees and advisory councils and committees that consider the programs of the College Board and participate in the determination of its policies and activities.

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Preface

The College Board and its Educational EQuality Project are pleased to make this report from the Yale-New Haven Teachers Institute more widely available. *Teaching in America: The Common Ground* presents accounts of secondary school teachers and university faculty working together to prepare a broad variety of curriculum units for use in the New Haven Public Schools. The Yale-New Haven Teachers Institute is a participant in the Educational EQuality Project's Models Program for High School-College Collaboration, and there are several reasons this report deserves attention and thoughtful consideration.

The Yale-New Haven Teachers Institute has a clearly defined and commendable purpose. It works to improve the education of all secondary school students in the New Haven Public Schools by enabling their teachers to continue to enrich their own learning. Like the Educational EQuality Project, the Institute is committed to the joint goals of quality and equality in the education of all students. Achieving these goals is a tough and important problem. Three out of five students in the New Haven Public Schools come from families receiving some form of public assistance. Four out of five are either black or hispanic. Since this demographic pattern will become increasingly characteristic of public school enrollment throughout the United States, the Yale-New Haven Teachers Institute has chosen, in a sense, to wrestle with the nation's educational future. And yet, although the reputation and influence of Yale University extend far beyond the precincts of New Haven, the Institute has chosen to limit its work to the public schools of that city. This sharply focused effort increases the likelihood of achieving significant progress toward the goals of educational quality and equality.

The Yale-New Haven Teachers Institute also commands wider consideration because of the means it has identified to accomplish its purpose. The Institute is animated by the co-professionalism of teachers in the New Haven Public Schools and teachers on the faculty of Yale University. To this relationship each group brings its own special knowledge and skills. Thomas R. Whitaker notes later in this volume that "The Institute assumes that by and large the seminar leaders drawn from the University faculty will provide the major competence and initiatives in the area of 'subject-matter,' and that the Fellows drawn from the faculty of the New

Haven middle schools and secondary schools will provide the major competence and initiatives in the area of pedagogy. This understanding is a primary support for the 'collegiality' without which the seminars would rapidly deteriorate into fairly conventional classes." The essays in this volume nearly vibrate as the realities of the urban classroom encounter the truths of the research university. By standing their common ground the two groups of teachers again and again create results richer than what either brings to the encounter. The co-professionalism of this mutually enriching engagement is reflected in the Institute's organizational arrangements. Control is shared. Topics for the seminars are generated by the secondary school teachers. Content of the seminars is drawn largely from the university professors. Administration involves representatives of the secondary school teachers as well as university personnel. The College Board, itself an association of schools and colleges, has a high and knowledgeable regard for such cooperation.

Finally, the Yale-New Haven Teachers Institute is remarkable because of its sustained commitment to its work. It is a commonplace that waves of reform wash across American education with predictable regularity and disappointing results. Fundamental social change comes not from momentary enthusiasm but from long-term staying power. The Institute is determined to make such a serious, on-going effort. Between 1978 and 1982 forty percent of New Haven public secondary school teachers in the humanities and sciences participated in the Institute's seminars. Nine out of ten of them are likely to return for another seminar. Two out of three of the other teachers are inclined to participate in the future. Another sign of the Institute's long-term commitment is its effort to raise an endowment so as to become financially self-sustaining. This effort clearly deserves the greatest success.

In addition to the College Board and its Educational EQuality Project, several other organizations have recognized the importance of the Yale-New Haven Teachers Institute. In March 1984 the American Association for Higher Education celebrated the Institute as a national leader in a growing movement of collaboration between universities and public schools. In October of 1984 the Council for the Advancement and Support of Education selected the Institute as a grand award winner in its high school-college partnerships program.

In a more fundamental sense, the following essays are the best evidence of the value and success of the Yale-New Haven Teachers Institute. The essays concern not simply organizational arrangements but the actual stuff of teaching and learning, subject matter and shaping it for use in the classroom. Just as the bottom line in education reform is what actually happens between teachers and students in the classroom, so the final test of the Yale-New Haven Teachers Institute must be what happens in its seminars. These essays show New Haven Public School teachers and Yale University professors finding rich and productive common ground, fashioning together thoughtful and practical responses to the challenge of building simultaneously quality and equality in the secondary school classroom.

Because of this example of high school and college teachers working together, we want to share more widely the descriptions of their accomplishments contained in *Teaching in America: The Common Ground*. The specific curriculum units described here can lead to further discussion and perhaps adaptation to other circumstances. The organizational principles followed by the Yale-New Haven Teachers Institute certainly should receive careful consideration elsewhere. They well might inspire similar efforts in other locations. But in showing how academic collaboration actually can work to improve what happens in the secondary school classroom, *Teaching in America* will provide common and fruitful ground that high school and college teachers can begin to till all around the country.

Adrienne Y. Bailey
Vice President for
Academic Affairs
The College Board

Introduction

In February 1983 the Yale-New Haven Teachers Institute cosponsored with the Carnegie Foundation for the Advancement of Teaching and the Council of Chief State School Officers a national conference at Yale University on the role higher education can and must play in strengthening teaching in American schools. The present volume was prepared for distribution initially to the Chief State School Officers, college and university presidents and chancellors, and government and foundation officials who were invited to attend the conference.

As part of our audience, we also had in mind colleagues in other school systems and at other colleges and universities who may wish to learn more about our Teachers Institute so that they might consider establishing similar joint programs to enhance secondary education in their own communities. We are therefore delighted that the College Board, which since 1900 has fostered the academic connections between schools and colleges, is making this volume so widely available in the present edition. Because the Board's own membership includes both schools and colleges across the country—and because of its dedication to both excellence in and access to education at all levels—we believe the College Board is an especially appropriate organization to republish and distribute this report on our collaborative program in New Haven.

University-school cooperation has recently received considerable attention as an important means of addressing the problems of our secondary schools and, particularly, what some have termed a "crisis" in teaching in our schools. In December 1982 Fred M. Hechinger reported in the *New York Times* on "the reversal of a 20-year breach between higher education and the schools." The reasons for the present concern about teaching in our schools are increasingly familiar: issues of prestige, power, pay, and preparation for teachers. Based upon my experience with the Yale-New Haven Teachers Institute, I believe the means for addressing some, though not all, of these problems are in our hands and within our power. School-college collaboration, though certainly not a panacea for all that afflicts our schools, can improve our schools.

New Haven teachers and University faculty members have gained a great deal from working together as colleagues in our Institute. That is why Yale sponsored the 1983 conference which was entitled "Excellence in Teaching: A Common Goal." By coming to New Haven from thirty-eight states, American Samoa, the Northern Mariannas, and the U.S. Virgin Islands, the participants made this a national meeting of leaders in elementary and secondary and higher education which was almost without precedent.

The conference provided a convincing affirmation of the joint mission of higher education and our schools, and a reminder of the fundamental connection between education at all levels and the national interest. Four examples of school-college collaboration, including our Teachers Institute, were presented as case studies, and the Carnegie Foundation prepared for release at the conference a Special Report, *School and College: Partnerships in Education*, that surveys these and other projects across the country. The point was not that we wish to franchise any one of these projects; rather, as New York Commissioner of Education Gordon Ambach said, that "these kinds of effective practices must be made much more widespread and systematic in their application."

The themes in the discussion at the national conference have become more widely accepted; they provide a context for describing the approach of our Teachers Institute. The conference assumed that the quality of the educational process depends, more than anything else, on teaching. We shared a concern for attracting, preparing, and retaining the very best of our young people in this profession, on the one hand, and on the other a concern for the morale, rewards, and further preparation for teachers now in the system.

There was no dissenting voice on the question of pay, on the point that individuals in the teaching profession ought to be paid on a level that recognizes their importance to our society. But the conference concentrated on what the school and institution representatives who were there could themselves do.

All realized that later in this decade we face potential shortages of qualified teachers, and not only in the sciences and mathematics. But the immediate task, most agreed, is to strengthen the teaching of individuals already in the profession. Assisting our present teachers is at least as pressing as recruiting for the future. Here the case studies demonstrated that important gains can be made through partnerships, if one clearly defines and sticks with manageable goals. As Yale President A. Bartlett Giamatti observed, "one cannot become overwhelmed or paralyzed by the fact that one is not solving all the problems of American education or American culture, all of which are there, but which the educational process will solve in the longer term, if it is healthy every step along the way."

The nature of the partnership we seek bears directly on the question of the power of teachers. As President Norman C. Francis of Xavier University said, the partnership must not be a "big brother-little brother relationship." It must be a genuine, coequal relationship. University faculty and school teachers must work together as colleagues.

Florida Chancellor Barbara Newell described the main work of the partnership: "We must make sure that all within the educational system share" in the rapidly changing fields of human knowledge, so that "the partnership must be far broader than Schools of Education. It must cover the entire university community."

At the conference, then, leaders in education from across the country affirmed that the problems and the missions of our schools and colleges are fundamentally intertwined, and that, acting out of that conviction, there are important and practical things that together we in education can do to make this country stronger and better. Our Teachers Institute is founded upon that belief. It is founded upon a recognition of mutual interest between city and college, between school and college, that must become more frequent if as a nation we are to improve the education of our young people.

The interplay of our schools and colleges has, of course, been a recurring theme in the history of American education. During the rise of universal secondary education and the growth of higher education in America, colleges have had a vested interest in the prior education of their students. Higher education has served to shape secondary school curricula through admissions requirements, and college faculty have written curricula and textbooks for use directly in schools. Schools have sought to know the content of college courses so that they might prepare their students for college studies. Some colleges have muted the distinction between secondary and higher education by the early enrollment of high school students in college offerings, sometimes for credit, either on campus or in schools. Probably most important, higher education has provided the initial preparation, and often continuing education, for the individuals who teach in our schools.

Over the past century some of the most influential analysts of our schools have emphasized the continuing engagement of teachers with the subjects they teach. In a series of widely-read essays published in 1892, Joseph M. Rice argued that "teachers must constantly endeavor to grow both in professional and in general intellectual strength." Having observed schools in thirty-six cities, Rice concluded, "by far the most progress has been made in those cities where the teachers themselves are the most earnest students. . . . [I]t is, after all, the teacher that makes the school." That same year, under President Charles W. Eliot, Harvard University instituted free courses for Cambridge teachers in the sciences. The following year writing for the Committee of Ten, Eliot asserted that the changes the Committee recommended depended on teachers more highly trained during their initial preparation and while in service. The Carnegie Report of 1920 on *The Professional Preparation of Teachers* spoke of the importance of "regular periods of uninterrupted study" for teachers because "the present vitality of the school is directly involved." In 1945 the authors of the Harvard Report, *General Education in a Free Society*, stated that "there is no educational reform so important as the improvement of teaching," and that the greatest of the schools' needs was "a more rounded, longer, more continuing education of teachers." In 1963 James B. Conant's *The Education of American Teachers* recommended especially continuing study and in-service education for teachers. Most recently, in the Carnegie Report on *High School* Ernest L. Boyer called for greater emphasis on subject matter in the initial preparation of the teacher, and for "a planned continuing education program. . .[as] part of every teacher's professional life." As Boyer later wrote in commenting on the numerous education studies and reports issued in 1983, "We are beginning to see that whatever is wrong with America's schools cannot be fixed without the help of those teachers already in the classrooms. Most of them will be there for years to come, and teachers must be viewed as part of the solution, not as part of the problem."

National demographic trends, even though they obscure significant state and regional differences, demonstrate the particular importance of Boyer's observation for the 1980s. The decline in enrollment in public secondary schools, which began in the 1970s, will continue into the early 1990s. While the reduced demand for teachers resulting from falling enrollment was initially offset by an improved ratio of teachers to students, during the 1980s this ratio will improve at a much slower rate. The proportion of teachers who leave the profession each year, which dropped to 6 percent in 1973, will continue at this lower level. The total number of secondary school teachers will therefore continue to decline through the 1980s; the average annual demand for these teachers will be 30 percent less than in the 1970s. New college graduates, who represented 9 percent of all school teachers in 1971, constituted only 2 percent of teachers in 1982.* In short, the secondary education of a generation of the nation's young people will be mainly in the hands of individuals presently teaching. To improve secondary education in the 1980s we must therefore strengthen the teaching of those individuals already in, and now entering, the profession. Since its inception, that has been the purpose of the Yale-New Haven Teachers Institute.

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*For a discussion of state and regional differences, see C. Emily Feistritzer, *The Condition of Teaching, A State by State Analysis* (Princeton, New Jersey: The Carnegie Foundation for the Advancement of Teaching, 1983). For further information on national trends, see especially *Status of the American Public School Teacher 1980–81* (National Education Association Research, 1982); and the following publications of the National Center for Education Statistics: *Projections of Education Statistics to 1990–91; The Condition of Education, 1983 Edition; The Condition of Education, 1984.*

Evaluations of the Institute, some of which are included in the Appendix, document that such collaborative programs can assist our schools in specific ways. A study of the program in 1982 showed that the Institute has significantly increased teachers' knowledge of their disciplines, raised their morale, heightened their expectations of their students' ability to learn, and that it has, in turn, improved student learning. Consistent with a central aim of the program, the materials teachers develop serve all students, not only those most successful in school. In light of the well-publicized frustrations of the teaching profession, it is especially heartening that so many teachers wish to participate on a recurring basis in so demanding a program, and that about half of the participating teachers report that the Institute contributed to their decision to continue teaching in our community's public schools.

Theodore R. Sizer performed the most recent evaluation of our program; he wrote in his report:

> I share the view of my predecessor "visitors" that yours is a remarkable program, for its clear and useful focus, for its simplicity and—above all else—for the atmosphere of constructive collegiality between Yale and New Haven teachers that has been created. . . . The arguments for the current scale are powerful. All too few school "reform" efforts get the scale right; almost universally they are too ambitious. The Institute's work now reaches virtually every New Haven public middle or high school student. Over a third of the city's teachers have been directly involved, and more wish to join. A significant number will continue to stay involved, enjoying "intellectual renewal" as well as "curriculum development," as the National Commission on the Humanities expressed it. Such renewal does not come quickly. It benefits from sustained contact, from supportive conditions, from simmering. The Institute provides such conditions for a large enough number of New Haven's teachers to make a significant, if subtle, difference over time. By remaining small, focused and uncomplicated, the Institute will serve its purpose admirably.

Yet, however pleased we are with this kind of commentary, we also acknowledge the skepticism we have sometimes faced while developing the Institute. Some critics have asserted that most teachers already know their subjects sufficiently well; that, in any event, the way a field is studied and taught in a university has little bearing on earlier levels; that to improve our schools we must first improve the conditions for teaching; and that, until this occurs, no amount of curriculum and staff development will make any difference. Besides, as we are sometimes asked by visitors from other schools and colleges, why would university faculty members who are leading scholars in their fields even be interested in working with secondary school teachers; given the distance between university and school classes, what could they possibly offer?

The chapters that follow address these questions, among others. Yale faculty members who have led Institute seminars talk about how they have approached the experience and have themselves gained from it. School teachers tell how they have drawn on these seminars to develop materials and strategies for their own classes. The purpose of this volume is to make concrete the genuinely collaborative experience of university and school teachers in our Institute. It is not exhaustive: Only six of the thirty-three Yale faculty members who have led Institute seminars wrote essays for this volume. Of the more than 380 curriculum units teachers prepared between 1978 and 1984, only four have been adapted for inclusion here. These chapters illustrate, but not in any comprehensive way, the range of subjects for seminars and teachers' work.

The first essay addresses the concept and, briefly, the history of the Teachers Institute. I think it important to speak of the principles on which the program is founded, not of all the administrative detail we in New Haven have found advantageous. What we offer is not a blueprint to be followed in detail in building a similar program elsewhere; rather, we advance the underlying philosophy and resulting variety of our own experience.

Finally, to take a larger view of teaching in America, our experience reveals the sharp contrasts between teaching in school and teaching in college. There are vast differences in the prestige attributed to teachers at each level; the power of teachers as compared to administration within each setting; the school and college teacher's relation to his or her field, whether the teacher is considered also a contributor to the knowledge of a subject; how well it is thought a subject must be known to be taught competently at each level; and the breadth of subject matter perceived as masterable by teachers and manageable by students in school and college. By assigning greater prestige and power to school teaching and by engaging teachers in study and writing about their disciplines, the Teachers Institute implicitly questions whether teaching in school and teaching in college should be regarded as so very different. As Michael Cooke suggests in his essay in this volume, in the Teachers Institute we view the different educational levels and institutions in this country not as discrete and separable compartments, but as parts of a whole educational process, for teacher and student alike. Continuing study and writing about a subject benefit school teachers no less than their university colleagues. In both cases, their students are the ultimate beneficiaries. From the Institute we have learned that there not only should, but also can, be more common ground for teaching in America: Teachers in secondary and higher education hold in common the centrality of their subjects in the education of our young people.

J.R.V.

New Haven
June 1984

1.

The Concept of the Yale-New Haven Teachers Institute: The Primacy of Teachers

James R. Vivian

For several years the national concern about the condition of secondary education, especially in our urban high schools, has been deep and widespread. With the numerous education studies and reports that were released and publicized in 1983, the critical scrutiny of our public schools reached the highest level in two decades. We place enormous demands upon public education in America. Many believe that our system of government, our economic productivity, and our social cohesiveness all depend on free and universal secondary education. Yet analysts in the public and private sectors assert, and such statistical measures as the long-term decline of Scholastic Aptitude Test (SAT) scores have appeared to confirm, that high schools graduate many students who are ill-prepared to enter either college or the workforce and to undertake their civic and social responsibilities. Public confidence in our schools has been eroded, and salaries and public esteem for teachers are low.

For their own part, secondary school administrators and teachers complain that they are battered by bad publicity and besieged by frequent changes in what colleges, parents, and the public want students to learn, and that the educational progress is impeded by financial, political, and social problems of unmanageable proportions. Declining enrollments and financial constraints have caused an unprecedented reduction in the demand for teachers, while by the mid-1980s the supply of new teacher graduates will not meet even this reduced demand. Already there is a shortage of qualified teachers in some regions of the country and in some fields, notably science and mathematics. Yet college students interested in teaching hear about the bleak prospects they might face in finding a job, or in supporting a family if they do. Many are discouraged from entering the profession, while some individuals already in the profession are leaving teaching for more lucrative employment.

The New Haven Public Schools are no exception: more than 60% of their secondary students come from families receiving some form of public assistance; 83% are either black or hispanic; 45% of those entering the 9th grade do not graduate. Absenteeism and the high mobility of students among schools impair the ability of teachers to plan a logical sequence for learning in their courses. The turnover of teachers presently is only 2%, and about half of New Haven secondary teachers teach subjects in which they did not major in college or graduate school. Many report, not surprisingly, that teaching has become more stressful.

As early as 1980 two national panels issued their findings on the state of student learning in the sciences and the humanities. A joint National Science Foundation/Department of Education study spoke of "a trend toward virtual scientific and technological illiteracy." The Commission on the Humanities concluded that "a dramatic improvement in the quality of education in our elementary and secondary schools is the highest educational priority in the 1980s." The Commission called for curricula to teach children "to read well, to write clearly and to think critically." They also found that "the need to interrelate the humanities, social sciences, science and technology has probably never been greater than today."

These problems are no less important to Yale than national problems in secondary education are to universities generally, and Yale's reasons for becoming involved transcend altruism or a sense of responsibility to the New Haven community. As Yale President A. Bartlett Giamatti pointed out in an interview on the December 7, 1980, David Susskind television program, "it is profoundly in our self-interest to have coherent, well-taught, well-thought-out curricula" in our local schools, and in secondary schools throughout the country. Yale acted upon this view in 1970, when the History Department began the History Education Project (HEP), which assisted a number of New Haven social studies teachers in developing improved curricula for courses in American history, world area studies, and urban studies.

The success of HEP led to discussions about organizing a more ambitious and demanding program which would include additional disciplines. This was a specific response to the general question: How can institutions located in center-city areas become constructively involved in addressing problems of the communities where they reside, and on which they depend? The way that Yale and New Haven answered this question, we believed, might be of interest to universities and school systems elsewhere.

Teachers and administrators from the University and the Schools quickly reached a consensus: The relationship between the University and the Schools must be both prominent and permanent within any viable larger relationship between Yale and New Haven, and, of the many ways Yale might aid New Haven, none is more logical or defensible than a program that shares Yale's educational resources with the Schools. Because of changing student needs, changing objectives set by the school system and each level of government, and changing scholarship, school curricula undergo constant revision. Because of Yale's strength in the academic disciplines, all agreed that developing curricula, further preparing teachers in the subjects they teach, and assisting teachers to keep abreast of changes in their fields were the ways that Yale could most readily assist the Schools.

The intent was not to create new resources at Yale; rather, it was to make available in a planned way our existing strength, that is, to expand and institutionalize the work of University faculty members with their colleagues in the Schools. Even at this early stage, both Yale and the Schools sought a course of action that might have a substantial impact. The objective was eventually to involve as many teachers and subjects as possible, so that the program might address the school curricula, and thus students' education, broadly. The Teachers Institute was established, then, in 1978 as a joint program of Yale University and the New Haven Public Schools, and designed to strengthen teaching and thereby to improve student learning in the humanities and the sciences in our community's middle and high schools.

From the outset, teachers have played a leading role in determining how Yale and the school system together can help them meet the needs of all their students, not only the needs of students who later will enter college. The Institute seeks to involve all teachers who state an interest in one of our seminars and who can demonstrate the relation of their Institute work to courses they will teach in the coming year. The Institute does not involve a special group of teachers who teach a special group of students; rather, it is an intensive effort to assist teachers throughout the school system, grades 7-12.

Each year about 80 New Haven school teachers become Fellows of the Institute to work with Yale faculty members on topics the teachers themselves have identified. Many of the University's most distinguished faculty have given talks and led seminars in the program. Seminar topics have included geology, the environment, medical imaging, student writing, drama, British studies, the arts and material culture, the American family, society and literature in Latin America, and a variety of other topics in literature, history, and culture. In a rigorous four-and-one-half month program of talks, workshops, and seminars, teachers study these subjects and prepare new curricular materials that they and other teachers will use in the coming school year. The materials that Fellows write are compiled into a volume for each seminar and distributed to all New Haven teachers who might use them. Teams of seminar members promote widespread use of these materials by presenting workshops for colleagues during the school year.

In 1980 the Commission on the Humanities cited the Teachers Institute as a promising model of university-school collaboration that "integrates curriculum development with intellectual renewal for teachers." In 1982, in awarding a second three-year grant to the Institute, the National Endowment for the Humanities expressed the hope that the program would become permanent and that universities and schools in other communities would establish similar programs for their mutual benefit. In 1984 the American Association for Higher Education recognized the Institute as a pioneering and nationally important program with an exemplary approach for improving public secondary education. As we anticipated, there is now widespread interest in what we have accomplished in New Haven; it therefore seems timely to set forth the conceptual bases for our approach.

Four principles, all implanted in the first Institute in 1978, and each shaped over time by experience, guide the program and constitute much of its distinctiveness. They are: (1) our belief in the fundamental importance of the classroom teacher and of teacher-developed materials for effective learning; (2) our insistence that teachers of students at different levels interact as colleagues, addressing the common problems of teaching their disciplines; (3) our conviction that any effort to improve teaching must be "teacher-centered" and our consequent dependence on the Institute coordinators, teachers in each school, who meet weekly with the director and who constitute an essential part of the program's leadership; and (4) our certainty that the University can assist in improving the public schools only if we make a significant and long-term commitment to do so.

The Institute differs from conventional modes of curricular development.* Classroom teachers, who best know their students' needs, work with Yale faculty members, who are leading scholars in their fields. The Institute does not develop curricula on certain topics only because they are important in terms of recent scholarship; rather, it brings this knowledge to the assistance of teachers in areas they identify as their main concerns. The Institute involves no "curriculum experts" in the usual sense, who would themselves develop new materials, train teachers in short-term workshops to use these materials, and then expect the materials significantly to improve classroom teaching. Instead, the Institute seeks to demonstrate that intensive and long-term collaboration between a university and its neighboring school system—between school teachers and university scholars—can produce curriculum materials of high quality pertinent to students needs, and can have a major influence on teaching and learning in the schools.

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* See especially Seymour B. Sarason, *The Culture of the School and the Problem of Change* (Boston: 1971), chapter 4, who discusses the contrary manner in which "new math" was developed and introduced in the classroom.

We stress that public school teachers should write curricula for their own classrooms because our main concerns are for the further preparation of each teacher accepted as an Institute Fellow and for the development in depth of new materials and approaches for classroom use. In applying to the Institute, teachers describe topics they most want to develop; Yale faculty circulate seminar proposals related to these topics; and the coordinators, after canvassing other teachers, ultimately select which seminars will be offered.

In effect, New Haven teachers determine the subject matter for the program each year. The seminars have two related and equally important purposes: general study of the seminar subject and research and writing on individual curriculum units. By writing a curriculum unit, teachers think formally about the ways in which what they are learning can be applied in their own teaching; we emphasize that the Institute experience must have a direct bearing on their own classes. Each Fellow devises a unit related to the general topic of his or her seminar, reads independently toward that unit, writes several drafts, and presents work in progress to the others in the seminar. The units that emerge reflect both the direction provided by the Yale faculty and the experience gained by each teacher in the classroom, his or her sense of what will work for students.

This balance between academic preparation and practical, classroom application—as well as the depth and duration of our local collaborative relationship—are the central features of the Yale-New Haven Teachers Institute. Our outside evaluator in 1980, Professor Robert Kellogg, Dean of the College at the University of Virginia, points out:

> That Yale does not have a school or a department of Education is in this instance a blessing. Without an intermediary buffer, softening, exaggerating, or explaining away the contrast of intellectual milieu between secondary education and higher education, the two groups of teachers (the Institute Fellows and the Yale faculty) are free to explore for themselves the extent to which they share values and assumptions about their subject and its role in the development of children's minds and characters.

The Institute is the only interschool and interdisciplinary forum enabling school teachers to work with each other and with Yale faculty. In referring to the collegial spirit of the program, we are speaking of a dynamic process that brings together individuals who teach very different students at different levels of their subjects, and who bring to the program a variety of perspectives and strongly held points of view. The tensions and disagreements that arise from these different perspectives are a source of vitality and innovation. Each challenges the preconceptions of the other with the result that University faculty understand something more about teaching at the secondary level while school teachers often reconsider their expectations of their students' ability to learn. With our emphasis on the authority of the secondary school teacher, the bond between Fellows and Yale faculty is one of mutual respect and a shared commitment to the best education for New Haven students.

The Institute is organized to foster this sense of collegiality. Fellows are not students paying tuition for regular, graduate-level courses. Instead, teachers are remunerated, each Fellow receiving an honorarium on successful completion of the program. As full members of the Yale community, Fellows are listed in the University Directory of faculty and staff; this has symbolic meaning in recognizing them as colleagues and practical value in making Yale resources readily accessible to them. Through the Institute, teachers gain access to human and physical resources throughout the University, not only to those specifically organized by the Institute. Also, the seminars are conducted in an informal, flexible style—a tradition established by the first group of Yale faculty who taught in the program, and maintained by some continuity of faculty and faculty meetings with the coordinators and director. This makes the Institute completely unlike the graduate-level courses in education most of the Fellows have taken, and often unlike the graduate seminars most of the Yale faculty ordinarily teach.

In order to practice collegiality in the day-to-day workings of the Institute, we devised an administrative structure that would reflect the primacy of teachers. We did not wish the program to be something concocted by Yale and imposed upon the Fellows, nor did we wish to create different classes of Fellows by involving New Haven school administrators in administrative roles in the Institute. At the most practical level, we hoped to use peers to solve problems of absence or lateness, in order to avoid placing the Yale faculty in authoritarian roles. The coordinators have provided a solution to all these potential difficulties. Again, Professor Kellogg's report puts the matter well:

> In order that the "managerial" aspect of the school administration not be reflected in the operation of the Institute, a small group of teachers, the Institute coordinators, serves to "represent" both the schools in the Institute and the Institute in the schools. The conception is ingenious, and the individuals who serve as coordinators are, more than any other single element, crucial to the Institute's successful operation. The coordinators I met were

> thoughtful and intelligent *men and women who understood the purpose of the* Institute and were effective representatives of the two institutions of which they were members.

Through the coordinators, who collectively represent every middle and high school teacher in the humanities and in the sciences, teachers are directly involved in the cyclical planning, conduct, evaluation, and refinement of the program. Through them we have developed and maintained both rigorous expectations and an accommodating schedule so that there has been a high level of participation by New Haven teachers. Between 1978 and 1982 40% of New Haven secondary school teachers in the humanities and the sciences successfully completed at least one year of the Institute. The evaluation of the Coordinators by participating Fellows confirms their crucial role; one Fellow wrote, "as long as there are teacher coordinators, the program will belong to all the participants." This proprietary feeling of teachers toward the Institute, the feeling that it is "teacher-centered," is essential to our success.

To participate in so demanding a program, teachers must believe that the Institute can assist them in their own teaching and that, by extension, it can eventually improve teaching and learning throughout the schools. Our evaluator in 1981, Ernest L. Boyer, wrote in his report:

> The project has teacher-coordinators in each participating school who clearly are committed and who pass on their enthusiasm to colleagues. One of the most impressive features of my visit was the after school session I had with these coordinators from the New Haven schools. Arriving after a fatiguing day, the teachers turned, with enthusiasm, to key issues. How can the Institute best help us meet our goals? How can we improve our work? . . .The dedication and optimism of these teachers was impressive, almost touching. . . .The significance of teacher leadership cannot be overstated.

Using common sense, we know that the impact of the Institute will be roughly proportional to the number of teachers who participate on a recurring basis. The impact of the Institute on teachers' preparation and curricula is cumulative; we must annually involve a large enough proportion of New Haven teachers to be credible in claiming that their participation can improve the public schools. Each curriculum unit written by a teacher represents only a fraction of all he or she teaches, and the very nature of the academic disciplines and their teaching is not static, but constantly changing. Should the Institute ever become so limited in scope or duration as to appear trivial, it would cease to attract a sizable percentage of New Haven teachers and would become ineffectual. In one of its principal recommendations the Commission on the Humanities concluded:

> Because schools change slowly, we endorse models of school-college collaboration that emphasize long-term cooperation. We recommend that more colleges or universities and school districts adopt such programs for their mutual benefit, and that funding sources sustain programs and administrative costs on a continuing basis. Programs of school-college collaboration offer the best opportunity to strengthen instruction in the schools while providing intellectual renewal for teachers.

It is therefore most encouraging that, after five years of developing the Teachers Institute as a model of university-school collaboration, Yale decided to seek a $4-million endowment to give the program a secure future.

There is, in my view, no more important recommendation in the Carnegie Foundation Special Report on *School and College* than the one—contained also in the Carnegie Report on *High School*—that calls for universities and schools to develop genuine partnerships based on the needs of schools as determined by their principals and teachers. Both aspects of that recommendation are essential: not only that universities and schools work together, but especially that those of us in higher education encourage our colleagues in schools to show us the ways we can marshall our resources to address their needs.

Not all teachers are sanguine about the prospects for public secondary education. But the vision of the Institute, which many share, is that the problems confronting us are not intractable, and that working through the Institute teachers can improve the education and the lives of their students.

Efforts at school improvement will not succeed without teacher leadership. In this country we have too long held teachers responsible for the condition of our schools without giving them responsibility—empowering them—to improve our schools. This fundamental precept has proved indispensable to the success of our Teachers Institute and will continue to guide our work.

2.

Encounter with a City: Education and the Promise of Local History

Howard R. Lamar

In the late 1960s it was my good fortune to participate in an endeavor called "The History Education Project." It was an effort to provide summer seminars at Yale for New Haven secondary school teachers of history who wanted an opportunity to update their knowledge of their given fields of history. In most cases that meant American history and so many of my colleagues in the field offered seminars.

Those were troubling if exciting days for history as a discipline was under attack for not being relevant, for being boring, for covering too long a period in its traditional survey form, and for failing to keep the attention span of the most conscientious student, not to speak of the least attentive one. Meanwhile history itself was being joined or rather submerged in the social sciences, or civics, or social problems courses. I remember my daughter having one that focused on Vietnam, Venereal Disease, Alcoholism, and Eskimos.

In the various History Education Project seminars, whether they were on the Jacksonian Period or the Civil War, or Recent Trends in American Historiography, I found that both the high school teachers and the university instructors were faced with the reality that constitutional issues or military battles no longer seemed as real as the past of the Black American, or heroes who could be understood by Americans of all ethnic backgrounds. It was clear that both the shape and content of history and even the approach to history had to change. All of us faced a common disciplinary and instructional crisis which, I am delighted to say, laid to rest the myth that in a dialogue between college professors and public school teachers, each could understand the other's language but in effect refused to speak it. We soon discovered that we had common problems and interests and that, indeed, history was an ideal subject for seminars devoted to catching up in one's field with the new research, learning to use a new currency of concepts, and watching with fascination the ever-changing panorama of American history and its meaning. In this process the secondary school teacher was absolutely crucial as someone who could report what they and their students needed or how the newest generations of students could be reached.

Obviously one of the answers was to stress social history rather than traditional political history. Another was to cut the grand impersonal march of time and the presidential synthesis down to a study of shorter periods. Out of that came what the New Haven teachers called the mini-course that lasted several weeks rather than several months. For some years it was a great success and the concept is still used in various forms.

But the message that should have come to all of us was that we should begin to question not just the usual structure of American history but its very subject matter. What was needed was both an updating and a reorganization. In our first efforts we tended to concentrate on single topics or themes. But by doing that we were in danger of creating a fragmented selective history that would isolate one historical experience from the others. But whatever our problems, I was comforted to hear from one of the teachers that what we were doing sure seemed more exciting than taking a summer teacher's college course entitled "Getting To Know Your Janitor."

Our discovery of mutual interests and mutual needs, plus the fact that history must always be in a process of revision and updating, points up a problem that has troubled me profoundly ever since I went into teaching thirty-seven years ago. It is that American education has somehow managed to fragment itself not only into grammar, high school, college and university units, but between subject matters and between content and method. Each has jealously guarded its bailiwick and its special interests somewhat like Scottish clans defending their ancestral turfs. Ironically, although we were all in the field of "education" that word itself was a shrine to some, a methodological system to others, and a subject of slight derision among others. We have been in a confederation period of education in the United States where educational states' righters have prevailed over a sense of federal union.

It is that problem, among others, that I think the Yale-New Haven Teachers Institute was founded to overcome: that is to establish, once and for all, the commonality and relatedness of all problems concerning teaching and educating, no matter what subject and no matter at what level. That in turn touches a more fundamental problem in the United States: a sense of community. Another purpose of the Yale-New Haven Teachers Institute has been to restore a sense of community to a city that once had one of the most developed senses of civic pride one could find in America.

For these reasons I agreed in 1979 to offer a seminar called "Remarkable City: New Haven in the Nineteenth Century." But there were other compelling reasons as well, chief among them being the fact that the State of Connecticut required a course on state or local history to be taught in the schools. My hope was that we could use New Haven as a way to teach urban history and further, to focus on the major local changes that had occurred while we were in the process of becoming an industrial nation. I also wanted to focus on the resulting art and material culture that came out of American industrialization. Such an approach would also allow us to focus on the history of labor as well as on the elite, and that, in turn, inevitably meant studying immigrant and minority history. It was the hope of some members of the seminar that we might write a high school text using the local history of New Haven as a model for a social history of all urban areas. It was even my ambition to see if we could not present the history of the microcosm in such a way that we could explain national events as well. And finally it was our plan to identify sources and artifacts for a major exhibit on nineteenth-century New Haven that could become part of the celebration in 1988 of the three-hundred-and-fiftieth anniversary of the founding of New Haven Colony.

While we did not realize all of these plans in the seminar, a number of new courses on local history did emerge, a great deal of fresh research was done, and I, for one, made a series of discoveries about local and urban history in the abstract and about Connecticut and New Haven in particular that genuinely surprised us all.

My first discovery was that one cannot live in New England without acknowledging first the colonial period. It is celebrated everywhere and I doubt if there is a child over five in New England who has not been to Sturbridge or other living museums to witness candle-making, weaving, and the manufacture of iron and pewter products. New Haven history is no exception. If I dared give a lecture on the city without mentioning that the Reverend John Davenport and Theophilus Eaton founded New Haven in 1638 at a place called Quinnipiac, I would be suspect if not thrown out.

But what struck me most about New Haven's founding was the nature of its settlers. Economically they were the very opposite of the Pilgrims at Plymouth. The latter spent years in poverty and in getting out of debt to their English sponsors. They were sustained in the early years, writes one historian, "by the beaver and the Bible." In stark contrast we have the statement in the Reverend Benjamin Trumbull's 1818 edition of the *History of Connecticut* that "the New Haven Adventurers were the most opulent company which came into New England, and they designed a capital colony." The New Haven Green, laid out by John Brockett, Surveyor, was appropriately called "The Market Place" until 1759, and only thereafter by its present name. We learned that Governor Eaton was a wealthy merchant worth £3,000 and that he had servants. Both he and Davenport were college graduates and both men had lived in London.

My point is that New Haven was not a rural frontier settlement but a mercantile center and religious haven founded by urban types. Thus New Haven is one of the most persistent urban centers in American history and deserves to be a major case study of urban life in America over the three-and-a-half centuries of its existence. Five of the fifteen colonial towns with a population of more than 3,000 were located in colonial New Haven, so to study New Haven was to study much of the history of Connecticut. To understand urban New Haven, which lived by trading and shipping, was to better understand those other early urban areas: Boston, Philadelphia, New York, Charleston and Savannah.

New Haven was incorporated as a city in 1784 and boasted 5,000 people in 1800, 10,000 in 1830 and 40,000 in 1860. By 1900 it had 108,000 persons as inhabitants. Here we have in microcosm, the growth of urban America.

What was the secret of that growth? Far from having a parochial outlook, its merchants and businessmen saw the world as their oyster—although you might say that those in Fairhaven, which was a center for oysters, saw the oyster as their world. These men changed when the world changed, so much so that one can say New Haven went through a series of radical economic and social transitions that we do not fully appreciate. Suffice it to say that throughout the nineteenth century, the adjustments they made were impressively successful. Although we know who the heroes are, we are not sure how they preserved the New Haven economy. By addressing economic cause and effect on a local basis it seemed that we had the chance to explain to students the dynamics of history in a believable and persuasive way.

The first of these successful periods after New Haven became a city was between 1785 and 1807, which, as the late Rollin Osterweis has observed, was the heyday of New Haven shipping. Up to 100 ships a year sailed from the harbor. The harbor trade alone is said to have netted New Haven $150,000 a year in import duties. It is no wonder then that New Haven Federalists were set by the ears in 1801 when Jefferson replaced the Federalist customs officer with the father of a loyal Democrat-Republican. This transfer of patronage led Timothy Dwight the Elder of Yale, an ardent Federalist, to deliver a fourth of July oration to the Society of the Cincinnati in which he declared that "we are given over to revolution, society is cast into the slews, and the marriage bond undone." How much clearer the local meaning of the so-called "Jeffersonian Revolution of 1800" becomes if we see it in this local manifestation.

We would miss the point of the period 1785 to 1807 being the heyday of shipping, however, if we did not also realize that to maintain its trade

New Haven had to drain the inland of grains, farm products and cheeses, for Connecticut then was considered excellent farming country. Naturally turnpikes and toll roads developed to speed the movements of these goods. Meanwhile Connecticut men moved elsewhere to sell the manufactured goods that were also made in Connecticut. Some of the Dana family went to Mobile, Alabama to trade, some of the Sillimans to Tennessee, and so-called Yankee peddlers could be found all over the country.

We found that while our Connecticut and New Haven textbooks gave us the facts, they did not always give us the understanding or the larger meaning. Demographers now tell us that by 1790 Connecticut had become saturated insofar as it could support a farming population. People had to migrate—and thousands from Connecticut did go west to the Connecticut Reserve in Ohio and elsewhere—or go into non-farming occupations by moving to industrializing cities. Just how dramatic the Connecticut exodus was can be seen in the fact that in 1800 it was estimated that one in every four United States Congressmen had been born or educated in Connecticut. A surplus of aggressive missionizing Yale graduates helped found a score of new colleges in the Old Northwest by 1830. One of Eli Whitney's major problems was to keep his skilled workers from going to Ohio.

Meanwhile New Haven businessmen were investing in the infamous Yazoo Lands in Mississippi and in the Western Reserve as well as New York lands, so much so that party factions in Connecticut actually formed around land companies.

Such an economic heyday also owed much to a scientific attitude which had developed under President Ezra Stiles of Yale who was, in effect, a local Benjamin Franklin in that he, too, experimented with electricity and hot air balloons, while studying astronomy and Indian archaeology. Such an inquisitive attitude fostered the genius of Eli Whitney, the son of a Massachusetts farmer who graduated from Yale in 1792, invented the cotton gin in 1793, and by 1799 had developed the concept of manufacturing uniform component parts of a gun. While others must also be given credit for working out the theory of interchangeable parts, it was Whitney who applied it to the manufacture of firearms, a theory, which when fully understood, had far-ranging implications for both New Haven and the nation. First, it allowed the perfection of pattern machines and lathes, which then allowed one to turn out parts in mass and that meant that one could supply a national market. And equally important, mass production eventually meant the end of a need for skilled workers to manufacture the whole product. One could write a whole book on the changing world of the worker as a result of these technological changes in industry.

While other inventors were moving toward the same concepts both here and in Europe, it is Whitney alone who can take the credit for providing the technology for making cotton king in the South and thus providing a major staple for the New England textile industry. The principle of mass manufacture of guns helped Whitney, Samuel Colt of Hartford and later the Winchester Company to develop two guns that are said to have "won the West": Colt's revolver and the Winchester rifle.

Much of what I have said comes from what the members of the New Haven seminar found during their summer of research. Benjamin A. Gorman, for example, fashioned an excellent teaching unit entitled "Discover Eli Whitney" from the materials on the inventor and his career, while Valerie Ann Polino found that she could create a unit called "New Haven and the Nation, 1865–1900," in which the relation of industrialization to labor, immigration and reform history was traced.

When Thomas Jefferson imposed the Embargo on American trade with Britain and France in 1807, all the shipping trade of New England declined precipitously. In desperation New Haven turned to other forms of transportation and to manufacturing. In 1810 when troubles with Great Britain were fast leading to war, James Brewster set up a carriage shop at Elm and High to manufacture fine carriages and wagons. Again the trade was not local but national. As others have observed, Brewster had a warehouse and repair shop in New York and sold carriages all over the South. We also learn from Richard Hegel's excellent history, *The Completion of Independence in New Haven: Pioneers of Culture and Industry*, that Connecticut Yankees, such as Chauncey Jerome, went South to manufacture clocks locally to escape the opposition to Yankee manufactured products. In 1842, however, Jerome located in New Haven and his firm eventually became the New Haven Clock Company. Our seminar revealed that as historians we have not fully explained the mystery of the wandering Yankee inventor-entrepreneur and his role in the development of the American economy.

American history tends to be a progression of success stories and while the national story of industrialization is often well covered and is told in terms of praise, we tend to talk about the big names like Carnegie, Rockefeller and Ford and the big strikes and the great depression. We do not know the world of the smaller entrepreneur, nor do we know the world of the nineteenth-century skilled laborer or the everyday world of labor itself. Nor do we always connect political and religious change to economic change although recent studies by Paul Johnson and others have clearly established this connection. I mention this because I believe New Haven history between 1818 and 1833 illustrates one of these turning points in American economic, political and religious history. Let me explain.

When the War of 1812 ended, the New England Federalists had been so discredited that Connecticut citizens in particular began to form parties along new lines. One result was that the American Toleration and Reform Party, led by Jonathan Ingersoll and Oliver Wolcott, won in the Connecticut elections of 1817. The new party was made up of Methodists, Baptists, Episcopalians and liberal Congregationalists. The consequence was that in 1818 the state not only got a new constitution, the Congregational Church was disestablished. In that same year four private agencies appeared on the New Haven scene: The Female Humane Society, the Female Charitable Society, The Episcopal Female Charitable Society, and the Society for the Relief of Poor Female Professors of Religion. Something had happened to the status of religion and to the status of women as well. In the next decade New Haveners showed a great concern for educating Indians, Blacks and Hawaiians, and for founding schools. Schools for blacks were founded first in 1811, then in 1825, and finally in 1831, the year of the founding of Garrison's *The Liberator*, a Negro college was proposed for New Haven but it failed.

One doubts that the turmoil of social change and reform that we associate with the Jacksonian Period could have been more eloquently demonstrated than by the changes taking place in New Haven at the same time.

Yet an equally fascinating story was taking place on the economic front. In 1822 the example of the Erie Canal's fantastic success having been brought home to New Haven businessmen, they formed the Farmington Canal Company. With state help the firm got underway in 1825 and a canal from New Haven to Farmington—which eventually stretched to Northampton—was completed in 1828. That project brought Irish workers to New Haven and therefore a change in the city's population. That worried the older Yankee citizens, who were also worried by the fact that the younger men and youths who had come to the towns and cities to work were uncontrollable. They drank and gambled and would not go to church. Both churchmen and city fathers found that one of the ways to control them was through evangelical revivals. In New Haven there was, at the same time, a crusade for Apprentice Rights in 1827, undoubtedly an expression of restlessness on the part of laborers, but in 1831 James Brewster, the carriage maker, David Daggett and Benjamin Silliman founded a Mechanics Institute to educate craftsmen and workers. While the purpose was a noble one, it also had the effect of distracting workers from other problems. Even so, new problems arose with the completion of the Farmington Canal, for many unemployed workers were stranded in New Haven and more were hit by a cholera epidemic as well. Thus in 1833 we see the appearance of two more agencies: The New Haven Female Society for the Relief of Orphans and the Mutual Aid Association to help young mechanics' families in times of illness and distress. Here again one sees evidence of the dramatic impact of industrialization on a given locality.

In the long run the canal was not a success and in 1833 some of those same businessmen who had built the canal turned to railroads. By the late 1840s a multiple railroad system had been perfected in southern New England which triggered a new takeoff in manufacturing. Oliver Winchester moved from making shirts to guns. Joseph E. Sheffield abandoned his career as a cotton broker to build railroads. Eli Whitney Blake invented and patented a stone crusher to aid in paving roads. Benjamin Silliman was busy refracting Pennsylvania crude oil that some speculating New Haveners had sent him for analysis. Silliman dramatically demonstrated the possibilities by showing that oil, gasoline, kerosene and parafin could be derived from the crude oil. As New Haven men invested in and completed the last railroad link between the East and Chicago and then built the first railroad bridge across the Mississippi for the Chicago and Rock Island line, the world must have again seemed the oyster for the New Haveners to exploit. Meanwhile another New Havener, Charles Goodyear, had begun to experiment with galvanized rubber.

Perhaps the point is obvious but it seems worth stressing that not only did New Haven specialize in interchangeable parts but its entrepreneurs specialized in interchangeable businesses. It is important for students to understand the risks involved, the failures incurred, and the difficulty of organizing a new firm. These are as important to an understanding of American history and American industrialization as the story of colonial crafts or the story of the art and architecture of a city. On the whole both secondary schools and colleges have ignored the fascinating story of technological development for more simplistic accounts of industrial change. It is interesting to find that Whitney's principle of interchangeable parts in the form of pattern lathes assisted Brewster in making axles for his carriages. And connected to the carriage trade were a dozen support industries that ranged from upholstery, tassel and fringe making to iron parts, brass trimming and handles. Ironically all of these developments took place in a city that was a paradise for craftsmen but which we have traditionally identified as primarily the site of Yale University.

By 1861 New Haven was larger than Hartford, with 232 factories and 507 stores, 14 banks, 5 insurance companies, 4 steamboat companies, and a water and gas company. The Civil War ruined the carriage trade which had depended heavily on Southern customers. But new firms arose to take its place. The Sargent Lock Company and cigar manufacturing firms came to prominence along with the first commercial telephone exchange in the country. The inventions of Charles Goodyear were continued in various rubber firms and by 1881 the New Haven Electric Light Company was in business. All this may sound like a paen of praise for industrialization that we find in national histories. But the point I want to make, and the point that members of the Yale-New Haven Teachers Institute seminar made, is that while the Bigelow Company was making steam engines, boilers and sugar mill making machinery for the West Indies, and some of the stone crushers invented by Whitney Blake were being used to process the Comstock Lode of Virginia City, Nevada, unhappy laborers were organizing to demand decent wages, the end to employment of child labor, and to resist the employment of Italian immigrants as strike breakers.

In one of the seminar's most memorable reports, Ms. Valerie Ann Polino recorded the impact of ethnic labor on New Haven by following the names of those arrested by the police department in the years 1865–1900. At first Irishmen were arrested for many violations, but when the city's police force slowly became Irish, those arrested tended to have Italian names. By 1900 28 percent of New Haven's 108,000 population was foreign-born. That included 10,000 Irish, 6,000 Germans and Swedes, 5,000 Italians, 3,000 Russian Jews, and 2,000 English and Scots. Thus the local story of New Haven labor becomes a paradigm for the immigration history of the United States in the years between 1865 and 1900.

During the century that we have had under consideration, the New Haven harbor also underwent major changes, as ships changed from sail to steam, and as the shipping trade with the West Indies, which had almost created a planter and West Indian sub-culture in some areas of the city, declined and was replaced with vessels bringing coal to New Haven to supply the insatiable boilers of its burgeoning industries. Professor Gaddis Smith has done a study of the ecology of the harbor and has found that with industrialization the harbor became increasingly polluted. Indeed, the entire history of maritime endeavors associated with the harbor and the Sound was the subject of a joint study by two members of the seminar: George Foote and Stephen Kass, who demonstrated that New Haven, being both a harbor town and an industrial town, could be used as a major case study of environmental problems.

Thus far nothing has been said about the art and material culture that New Haven represents. Given the extraordinary wealth of the community in the nineteenth century, New Haveners were able to employ architects, build structures of lasting importance, and plan the city itself so that it would be a place of distinction that would excite national comment. As early as 1834 a visitor to the city wrote that "New Haven is considered to be the most handsome town in the States, and everyone enquires of the stranger, whether he has seen New Haven." Charles Dickens called Hillhouse Avenue—its most prominent residential street—the most beautiful avenue in America.

Let us go back for a moment to look at themes. New Haven citizens created or developed an extraordinary number of things that had shaped modern life: first, transportation systems, whether they were coastal and Caribbean trade shipping, canals, toll roads, or railroads. Then they dealt with what you might call support services such as road surfaces, oil, rubber, carriages, wagons, steam engines, the telegraph and the telephone, and interchangeable parts. In all of these efforts they attempted to sell in a national and international market, and so they related not only to the South and the West but to the Caribbean as well. It seems no mere accident that Eli Whitney coming from such a craftsman's paradise would invent and sell gins to Southern planters who in turn used their profits to buy New Haven carriages and clocks, or even that Southerners interested in such items came to New Haven to buy them and then decided it was a great place to vacation. Nor should it seem accidental that New Haven's first black population was West Indian—because of the shipping trade.

Further, there is a continuity between the past and the present for one can trace the evolution of older industries to those still in existence. There is a connection between the fine copper engravings of Amos Doolittle of the early nineteenth century and the fine prints of the Meriden Gravure Company. The splendid locks of the Sargent Company had their origins in the manufacture of carriage parts in the nineteenth century. And in the changes so often faced by businessmen, we can see national history reflected and the larger reasons for a local decline or a boom.

By tracing the industries of New Haven we can trace its social and ethnic history as well as the city's aesthetic history. Indeed, we cannot divorce art and material culture from the economy. In fact, in order to truly understand New Haven's history we cannot compartmentalize the accounts. We cannot tell the story of the entrepreneurs without telling the story of the labor force. Nor can we ignore an intriguing statistic that 40 percent of the work force in the various New Haven factories in the nineteenth century were women. When one asks this question one is not talking about the world of labor unions and strikes but the workers' world and how it evolved from a religious small-town preindustrial economy to a secular industrial one. My plea is not that we substitute social problems about the drinking parent or Vietnam for the impersonal story of national political history. It is that we go beyond both to try to relate the past to the present in a personal, believable way. And one way of doing that is to study one's own past and relate it to the national scene. But this cannot be done without also comprehending that urban history means entrepreneurial history, labor history, social and cultural history, and ethnic history. It is this interdisciplinary approach that holds as much promise for the Yale-New Haven Teachers Institute as any other teaching method or updating we have tried.

In sum, this is a plea for schools and universities to find community by an intelligent joint study of their own locality or region and its relation to the world. By such one can see the relevance of history to present life, and understand the dynamics of social change, the workings of commerce and industry, and the values of research and learning itself. With regard to the latter, in the preparation of the teaching units for "Remarkable City: New Haven in the Nineteenth Century," teachers used the students themselves to do research, to compile family and neighborhood histories, to build a nineteenth-century oyster boat, to study architecture and to interview older New Haven citizens. The process was not just teaching, but research and discovery; it was not just history, but an exercise in understanding art and material culture; it was not just a history of politics but a history of society itself. And in the process of learning and talking we found that the problem of New Haven history like that of American history was, in effect, a failure to apply Eli Whitney's concept of interchangeable parts to its own past. We discovered that we were all a part of a whole and that by an intelligent study of the parts we would better understand the whole. Therein lies the purpose of a local effort called the Yale-New Haven Teachers Institute and its significance as a model for a national effort to relate town and gown, and the secondary school to institutions of higher learning in a mutually advantageous way.

3.

The City in Black and White and Color: An Interdisciplinary Approach to Teaching Life in the City

Robert Johnson Moore

"The City in American Literature and Culture" was one of the interesting seminars offered in the 1981 Yale-New Haven Teachers Institute. Fascinated by Professor Alan Trachtenberg's earlier Institute presentation of photographs on the American city by such noted pioneers as Lewis Hine and Walker Evans, I hoped the seminar to follow would allow me to combine the literary perspective on the American city with that of photography.

The seminar reading list, copious and demanding, gave a kaleidoscopic view of the American city. Three years of experience with the Institute had taught me that frugality and practicality were crucial in planning a unit. Some discussions of works, though helpful in gaining insights on the subject, for obvious pedagogical reasons could not be as successfully replicated in the high school classroom. The seminar reading list, therefore, divided into some things for reference and some things for teaching. Saul Bellow's *Seize the Day* and Henry Miller's *Black Spring* provoked some intriguing discussions, but were thoughtfully shelved; they were either too philosophical or too graphic for a public school audience. Tillie Olsen's *Tell Me A Riddle*, though an excellent novel for teenagers, was not a regular part of the school system's reading list. My unit consciously and conscientiously would contain works that were readily available in school book closets. Short works of Blake, Wordsworth, Whitman, and Sandburg appear in many anthologies. The works of Crane, Poe, Baldwin, Fitzgerald, and Eliot are similarly accessible.

Our seminar, structured around selected readings, was fruitful and provocative. The most helpful discussions were those directed by teachers on the problems and strategies of teaching literature to city students. One such discussion emphasized the importance of "personalizing" the reading material. A work must relate to the students' own lives. In the university community, literature can be successfully taught as a thing-in-itself, as a representation of philosophical trends; to most public school students, this approach has doubtful value. Books must mean something immediate, or they are useless.

I tried earnestly to tie much of the reading and the flavor of the seminar discussions into my final unit for the sake of enrichment, as well as economy. Teachers should always have the flexibility to delete or substitute works they deem appropriate, and I inserted more familiar works with which I had already experienced ample success. The seminar provided a framework on which to build.

The city conjures up a variety of images in the mind of even the most jaded observer. The artist, however, has a sharper vision of what the city represents. The images reflected in art, music, photography, and literature range from positive to negative, often lingering in blurred areas of neutral gray. The blaring sounds of radios carried by urban youths echo the vibrant spirit of a new musical age in contrast to the Blues, which still haunts storefront honky-tonks. Photographs of urban scenes reflect themes of alienation and brotherhood. Isolated characters with mute faces are foiled by casual scenes of smiling lovers strolling through scented parks. The subway provides one of many poetic images of closeness and intimacy juxtaposed with snobbery and fear. In the words of Langston Hughes, blacks and whites, rich and poor, travel meshed together in a space where there is "no room for fear." Similarly, bold murals on the sides of buildings startle us with images of joy and hope amid pain and despair.

A study of artistic and literary images of the city revolts against any stereotyping of today's city as being all black or all white, all rich or all poor, all rock or all blues, island of isolation or "happening," all good or all bad. The purpose, then, of this unit of study is to direct students to compose an artistic and literary collage of contemporary urban life that seeks to *interpret*, *analyze*, and *evaluate* its mettle. Students are given an opportunity to integrate their impressions of urban life with established views, thereby enriching their understanding of their own present and future. The unit culminates in a student production of a room-size scrapbook depicting the full range of complexities in urban living.

The Montage: A Tool for Interdisciplinary Studies

The montage will take the form of a large display in an oversize classroom featuring student work on related topics. The display becomes a teaching tool for the class, providing a focal point for activities and lectures as well as an incentive for students to compete for space to show off their work.

Students who are not academically talented are given an opportunity to show their artistic side. The use of the classroom project or the display is a technique usually dropped at the middle-school level. High school students show that they can still profit from this method. The unit on the city may also be adapted for middle-school students as well as for students in a small high school structured for interdisciplinary studies.

The montage is particularly suited for a study of the city. Students are prone to stereotype the city based on their own narrow experiences. New Haven students, particularly, view their own neighborhoods and others through the wrong end of the telescope. They see their city as fragmented, consisting of pocket "good" neighborhoods, where those rich people live, or "bad" neighborhoods, where those poor people lurk: a city split along jagged lines of ethnicity, class, and race. Closer analysis reveals that their perceptions are not wholly accurate. New Haven, like other American cities, is ever-changing; there is room for growth. As members of the future city, theirs is the responsibility to become more aware of the potential for greatness.

The montage can visually show the contrasts of city life. At the beginning of the course of study, teachers will announce that the class project will begin as soon as students begin to write, draw, and create various assignments for the marking period. Written reports will be typed or neatly rewritten and mounted on construction paper before being taped to one of the four walls of the classroom. Art work and photographs will be mounted and displayed as they arrive. The walls will slowly become a living scrapbook of the classroom's activities and will provide a constant incentive for expansion of major topics. Student work can be rearranged on a daily basis to make room for other work, or to highlight comparative and contrasting elements in poetry, prose, photography, and art.

The responsibility of teaching this unit should not be solely that of the English teacher, but should be shared with the social studies teacher who has a more solid background in teaching social theory. Art and photography teachers should be deployed to direct students in the artistic aspects of the montage. A tremendous amount of time is required for students to draw, mount, and construct the display.

Social Theory on the Origins of Cities

"The origins of cities go back to the very dawn of civilization." The word, city, comes from the Latin "civitas," from which the word civilization also stems. In ancient Greek and Roman civilizations citizens were the property owners and the taxpayers. The first cities known to Western man began to appear in the river valleys of the Tigris and Euphrates in ancient

Mesopotamia, the Nile in ancient Egypt, the Ganges in India, and the Yangtze in China. Mankind learned to live in established communities where the duties of food gathering and growing, hunting, and manufacturing tools and weapons were shared and structured to meet the needs of the entire community. These early communities became the first cities. Anthropologists trace the role of cities from places of social gathering for food distribution to fortresses to repel attacks, as in the case of Medieval cities of Europe. Later, the city became an industrial center, a focal point for the buying and selling and the shipping of goods. Farmers began to become increasingly dependent on industrialization for the production and distribution of produce.[1]

In modern times industrialization made it possible for fewer farmers to produce enough food for larger portions of the population. In the United States particularly, industrialization forced many small farmers out of business and compelled them to seek other jobs in the central city. To anthropologists, cities are a fact of life for man. Men did not consciously form cities; cities grew out of man's need for sharing food and other necessities as well as his need for communication and recreation. Cities were formed to serve those needs and, in turn, the cities molded men and women to serve their needs. Lewis Mumford in *The Culture of Cities* states, "Urban forms condition mind." Cities cause men and women to behave in various patterns, not always to their betterment. For this reason, people have long been suspicious of the city.[2]

This suspicion of the city is well represented in the poem "Chicago" by Carl Sandburg. The poet describes the city as "wicked" and "brutal," full of "painted women under gas lamps luring the farm boys," "gunmen who kill" and are "free to kill again," and hungry faces of women and children. Yet he defends the city. In spite of the negative aspects, the city is proud and brawling with strong men building a future, "flinging majestic courses amid the toil of piling job on job," a city laughing through the dust, "half naked, sweating/proud to be a Hog Butcher, Tool Maker, Stacker of Wheat, Player with/Railroads and Freight Handler to the Nation." The tension between the destructive and generative powers of the city in this poem reverberates throughout American literature.

Images of the City in American Literature

In "Crossing Brooklyn Ferry," the American poet Walt Whitman joyously embraces the duplicities and complexities of city life. The images paraded before him from the ferry present a lusty challenge to the human spirit. He challenges all: "Flow-tide below me! I see you face to face!" Locomotion dominates the poem; everything moves. Images float, swim, flow with the ceaseless tide. Whitman's city does not sleep. The speaker identifies with the multitude. The spectacle of the fire from the foundry chimneys burning high and glaring into the night (abhorrent to Wordsworth and Blake) is witnessed as part of the fabric and vitality of the nation. "These and all else were to me the same as they are to you/I loved well those cities, loved well the stately and rapid river." The multitude of riddles and paradoxes of urban life perplex the reader also. "I too felt the curious abrupt questionings stir within me." But like others, the poet has no answers. The city is a fact of life to be experienced, tasted, and enjoyed. The nation is growing, must grow, and we with it: "Thrive, cities—bring your freight, bring your shows, ample and sufficient rivers/ Expand, bring that which none else is perhaps more spiritual." Whitman's city possesses a soul with a certain, yet unknown, destiny which must be recognized. "We fathom you not—we love you—there is perfection in you also/ You furnish your parts toward eternity/ Great or small, you furnish your parts toward the soul." "The implications [of many of Whitman's poems] are based upon a paradox: The larger mysteries of life remain unsolved, and it is in the realization of our profound ignorance that we approach truth and wisdom."[3]

The Man of the Crowd by Edgar Allan Poe, a contemporary of Whitman, hauntingly echoes the feeling that the city portrays realities that will remain a mystery. The quotation beneath the title warns us of the great evil of not being able to be alone in the city. The setting is London, that is, the London of Poe's imagination. Beginning as a casual observer of the "principal thoroughfares of the city," the speaker becomes gradually fixated on a dark figure "of a decrepid old man," some sixty-five or seventy years of age "who evokes confused and paradoxical feelings" of vast mental power, of caution, of penuriousness, of avarice, of coolness, of malice, of blood-thirstiness, of triumph, of merriment, of excessive terror, of intense—of extreme—despair." Compelled to follow him, the observer is led through the labyrinth of London's underworld. He is led to "the most noisome quarter of London, where everything wore the worst impress of the most deplorable poverty, and the most desperate crime." The old man is crime and poverty incarnate. He is the man of the crowd, a product of the city, an enigma. Perhaps there is some solace in not fully understanding his existence. "Perhaps it is but one of the great mercies of God that 'es lässt sich nicht lessen' "—it does not permit itself to be read. We are better off not knowing. Poe's image of this urban phenomenon is in sharp contrast to the openness with which Whitman embraces every aspect of urban living without question.

Stephen Crane's *The Bowery Tales* thrusts us into realism. The city becomes the suitable setting for this pervasive literary movement spirited by Zola and Dreiser. Crane is the American disciple. The Bowery provided Crane with his artistic education. The characters in *Maggie: A Girl of the Streets* and *George's Mother* are representative urban prototypes to be more carefully developed by James Farrell and Richard Wright decades later.[4] Rich with symbolism, Crane's tales combine irony with pity for the lowly, poverty stricken creatures who have little or no control over their lives. The snow that beats down on the heads of the wretches in *The Men in the Storm* represents those forces that shape men's lives. Whisky, poverty, and hunger plague George and his mother. The church, religion, offers little hope of salvation and is overpowered by the cold, hard city. "In a dark street the little church sat humbly between two towering apartment-houses." The church is bathed in the red lights of the street lamp. In the struggle between George and his mother, between the city and the church, the city will win. "The roar of wheels and the clangor of bells . . . interwoven into a sound emblematic of the life of the city" symbolically pierce the little church and all those who would believe in it.[5]

The theme that man, as he continues to live in cities, becomes increasingly alienated from traditional forms of emotional support, explodes full force in the literature of the Lost Generation of the 1920s. The most important single poem of the decade was "The Waste Land" by T.S. Eliot, an American expatriate.[6] This theme appears again in F. Scott Fitzgerald's "Babylon Revisited" and continues into the next decade in Nathaniel West's *Miss Lonelyhearts.* The titles of these two works point directly to a loss of innocence or fall from God's grace. Charles Wales, the protagonist of Fitzgerald's work, repudiates the traditional ethics and morals America once held sacred, and surrenders to the extravagant, lavish, and reckless life of the new Babylon, Paris of the twenties. The false sense of security engendered by the business boom that quickly plunges the Western world into the Depression takes Charles as one of its casualties. Ironically, during the "boom" Charles loses everything: wife, child, all. The loss, however, has a sobering effect on Charles's character. Recovering from the depravities of alcohol and poverty, Charles regains much of his former state of rectitude.[7]

The protagonist in *Miss Lonelyhearts* has a more dismal end. In an attempt to offer salvation to the crippling throng of humanity that writes him daily in the advice column of a big city newspaper, Miss Lonelyhearts becomes a self-anointed crucifixion figure who dies tragically at the hands of someone he tried so desperately to help. Seeing "that the majority of the letters are profoundly humble pleas for moral and spiritual advice, that they are inarticulate expressions of genuine suffering," Miss Lonelyhearts transposes himself into the ivory Jesus he has spiked to his wall.

To him, the world has become "a world of door knobs." The gray sky "looked as if it had been rubbed with a soiled eraser. It held no angels, flaming crosses, olive-bearing doves, wheels within wheels. Only a newspaper struggled in the air like a kite with a broken spine." To West, the newspaper has replaced traditional modes of seeking solace and compassion. Weighed in the balance of human suffering, the newspaper is found wanting. Religion that once provided man with some sense of security has been replaced by a hollow media.

In *Go Tell It on the Mountain* James Baldwin further develops this theme of the conflict between religion and the city. The best known writer of the contemporary generation of city dwellers, Baldwin explores how the city-born child is affected by the problems his parents faced in the rural South. The scene in which John, the main character, stands in the middle of Central Park forms the center of the book itself. To John, the city offers new possibilities that his parents cannot fathom. "These glories were unimaginable—but the city was real." On top of the hill, his favorite spot, John's imagination dazzles with the lights that illuminate the skyline. The city is his for the taking. "He did not know why, but there rose in him an exultation and a sense of power, and he ran up the hill like an engine, or a madman, willing to throw himself headlong into the city that glowed before him." To John, "the people and the avenue underwent a change, and he feared them and knew that one day he could hate them if God did not change his heart." Like the fallen London woman in the movie, "Of Human Bondage," that he sees after the experience in the park, John foresees a time when he too would learn to tell the world, "You can kiss my ass." To John the city presents a multitude of paradoxes. John cherishes the possibility that a better life, a life of books and school where he had found some success, would open to him despite the gloomy web of poverty, ignorance and ugliness that surrounds him.

This struggle against lost dreams and the hypocrisy of city life also appears in the works of modern black writers such as Langston Hughes, Richard Wright, Lorraine Hansberry, and Gwendolyn Brooks and continues to dominate all aspects of contemporary American Literature.

The City in Black and White/Color Photography

The purpose of this section is not so much to give a historical account of the development of the use of the camera as an art form or as a documentary of American life, it is to justify the use of photography as a means of providing students another perspective in studying certain themes of man's relationship to the city. Once regarded by some artists as a threat, the invention of the camera has gradually opened new horizons, permitting man to reflect on himself and his relationship to his environment. As Moholy-Nagy, a noted pioneer in photography, points out: "Thanks to the photographer, humanity has acquired the power of perceiving its surroundings, and its very existence, with new eyes."[8]

Contrary to what many people believe, the camera does not take pictures of reality or only what it sees. The resulting photograph must be interpreted just as any novel, poem, or story. Sandburg's poem, "Fog," describes a catlike form "on silent haunches" that moves elusively through the city and harbor. The poem suggests truths about the impersonality of urban life; however, it cannot be taken more literally than the viewing of a photograph that attempts to show the same scene.[9]

Lewis Hine, an early photographer, clearly understood the power of the photograph in revealing certain realities about the city. Hine saw the value of social photography and exhibited countless photographs that exposed violations of child labor regulations and poor working conditions for immigrants in the 1900s. Fully aware that photographs could be faked, Hine nevertheless lectured that the photograph could serve as a metaphor for certain urban realities. Supported with other documentation, Hine had little trouble substantiating that child labor was abused in New England. His photograph, "Newsies, Brooklyn Bridge, 1908," a startling image of six newsboys frozen in expectation of making a sale one snowy morning, is a moving illustration of the power of the photograph.[10]

Walker Evans' subway series entitled *Many Are Called* (1966), taken in the late 1930s and early 1940s, and Robert Frank's "The Bus Photographs of New York City, 1958," illustrate the variety of interpretations in viewing single images framed by different photographers. The plight of mankind in the American city has been a major topic of many photographers even before Hine. Jacob Riis, a descendant of Dutch immigrants, dedicated much of his work "to provide believable, indeed, deliberately shocking pictures of the slums of the Lower East Side of New York and of their poverty-stricken inhabitants." "Baxter Street in Mulberry Bend, N.Y., 1888," "Street Arabs in Sleeping Quarters at Night, 1888," and "The Short Tail Gang under Pier at Fort Jackson Street," are carefully framed to show the stark, harsh realities of poverty, hunger, and despair.[11] In contrast, Max Yavno's photos of New York of the 1950s reveal a sense of humor and irony in the lives of the poor people of New York. "High Fashion," "Delancey Street," "West 14th Street," and "Canal Street" show a wider range of emotions for the city and its people.[12] The people in the Riis collection are defeated victims imprisoned by their environment, much like the characters in Crane's works; the people in the Yavno series are alive and functioning, despite the looming menace of towering stone buildings, gigantic artifacts of industrialization that dwarf their importance.

The traditions of the early pioneers of photography have been continued through the years by other noted photographers such as Helen Levitt, Robert Wilcox, Sally Stein, Alfred Stieglitz, John Szarkowski, and Jerome Liebling. An examination of a variety of photographs from these artists will enrich the discussion of urban life.

Murals

Black photographers such as James Vanderzee contributed to the development of photography as a chronicle of black life in the Harlem of the 1920s and 1930s.[13] A unique contribution of black artists in depicting urban life, however, has recently been the use of the mural. This particular genre of folk art began in the summer of 1967 when a group of black artists in Chicago created the "Wall of Respect," an outdoor wall covered with portraits of black leaders and with the inscription: "This wall was created to honor our black heroes and to beautify our community." Four similar murals were painted in Boston. The purpose of the Boston murals was beyond beautification. Dana Chandler, one of the artists, wanted his murals "to awaken a feeling for the cultural heritage of the Negro race, to strike a chord of blackness." The muralists were seeking social purpose as well as aesthetic excellence. The mural of Roy Cato depicts in stark primary colors a black man and woman looking steadfastly into the sky. Beside them a human head expands in concentric circles, a graphic symbol of a growing black consciousness.[14]

These murals bring art and a political message to empty lots. The exuberant murals of the Pocock collection of the New York Cityarts Workshop contrast with the reality of the urban ghetto. "These images are both pictures in themselves and documents of ephemeral gestures made in brick," surrealistic renderings of scenes that do not exist in the urban environment. In one mural a single lion majestically rests in the cool shade beneath an actual circus poster. In another an enchanted tree spreads out in a silhouetted corner. In yet another a fiery city skyline lies over haunted catacombs where ghostly figures stumble along tomblike cells. Jungle motifs, entangled in lush vegetation, amble above to mock the black asphalt below. Muscular forearms of sable drummers beat pulsating tom-toms, protesting the displacement of a tropical people. The mural depicting a white middle-class couple enjoying a sip of wine in a pleasant backyard setting sharply contrasts with that of the ragged pair of youths—one black, one white—playing a cheerful game of basketball against a bright blue sky. Viewed together, these two murals reveal the range of experiences in city life of middle age versus youth, of wealth versus poverty, of white versus black, of camaraderie between racial groups versus group isolation.[15]

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The lesson plans prepared for this unit reflect an interdisciplinary approach to learning. While the major emphasis of the above narration is literature, there is considerable room for further development in the area of social studies. The intent of this unit is to have the English teacher share his responsibilities for teaching the city through literature with other disciplines, mainly social studies, for historical perspective and to a supportive degree, art and photography, particularly but not exclusively for those students who are more easily motivated by the visual.

Photographs of urban life present single images suspended in time whose total significance cannot be grasped until studied by the viewer. The photographer's use of light and shadow, framing, and perspective serves to guide the attention of the observer. It is in the act of observation and study that the true power of the photograph is revealed.

As a result of my work in the "City" seminar, I was able to blend my own literary perspective and background on the American city with Professor Trachtenberg's visual analysis through photography of the urban environment. The combination of such different modes of artistic expression has produced a unit that directly addresses the needs of a varied urban student population.

Notes

1. Gerald Leinwand, ed., *The City as a Community* (New York: Washington Square Press, 1970), 28.

2. Ibid., 33–34.

3. Edwin C. Custer, *Adventures in Poetry* (New York: Harcourt Brace and World, 1964), 52.

4. Robert J. Moore, "Parallel Studies in American/Afro-American Literature" *20th Century Afro-American Culture: Curriculum Unit Yale-New Haven Teachers Institute*, II (1978), 125–128. Features comparative study of the works of James Farrell and Richard Wright.

5. Robert Wooster Stallman, ed., *Stephen Crane: Stories and Tales* (New York: Vintage Books, 1955), 18.

6. Robert J. Moore, "Black and White Images in Alienation," *The Stranger and Modern Fiction: A Portrait in Black and White: Curriculum Unit Yale-New Haven Teachers Institute*, I (1979), 151–158. Features a detailed discussion of "The Waste Land" by T.S. Eliot and its influence on modern literature.

7. Winifred Lynskey, ed., *Reading Modern Fiction* (New York: Charles Scribner's Sons, 1968), 205.

8. Alan Trachtenberg, "Camera Work: Notes Toward An Investigation," *Massachusetts Review*, XIX, 4 (1978), 835.

9. Tod Papageorge, "Aesthetics or Truth," *The Connecticut Scholar*, 4 (1981), 19–20.

10. Trachtenberg, 829–830.

11. Jacob Riis, "Flashes from the Slum: Pictures Taken in Dark Places by the Lighting Process" (1888), in Beaumont Newhall, ed., *Photography: Essays and Images* (New York: Museum of Modern Art, 1980), 155–157.

12. Ben Maddows, *The Photography of Max Yavno* (Berkeley: University of California Press, 1981), 56–59.

13. Allon Schoener, ed., *Harlem on My Mind* (New York: Random House, 1968).

14. Victor Rosewall, "The Black Murals of Boston," *The Harvard Art Review*, Winter III (1968–9), 29–32.

15. Philip Pocock, "The Obvious Illusion-Murals from the Lower East Side," *Photography Annual* (1981), 66–72.

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The Play's the Thing

Thomas R. Whitaker

> Unity in diversity must be our social ideal, and it is this that drama in its very nature does expound and, through the sympathetic power of impersonation, interpret. This is the drama's secret.
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> —Harley Granville-Barker, *The Exemplary Theatre*

Should I or shouldn't I? The opportunity to lead another seminar for the Yale-New Haven Teachers Institute had thrown me into some uncertainty. I couldn't deny that my seminar of the previous year, on the teaching of writing, had been on balance fairly satisfactory. But it had brought home to me the tremendous disparity between the usual educational and social assumptions of a university classroom and those necessarily made by secondary- and middle-school teachers in New Haven. And it had reminded me that any group of such teachers would turn out to be surprisingly diverse in background, ability, and educational interests. I hadn't found it easy to keep a single conversation going that would include the teachers' college graduate in her sixties who wanted to enliven her seventh-grade class in remedial reading, the Stanford graduate in her early thirties now working with imaginative but unruly adolescents in an "alternative" high school, and that intense young man who hoped to prepare his more talented seniors for advanced placement at his alma mater, the University of Connecticut.

That seminar had worked, I thought, only because our concern for improving writing was multiform or protean enough to bring together, at least momentarily, our various levels of preparation and our various educational missions. Our shared concern had allowed me to serve as a mediator and resource person while the Fellows proceeded to develop their curriculum units, each directed toward some aspect of our larger "writing problem" in a manner suited to a specific classroom. But how could I cope with such diversity in another seminar, which would have to deal with a more literary subject? What connections could we find between the college teaching of a "period" or "genre" and the evident needs of these teachers? What could be our unifying focus?

On reflection, it seemed to me that the seminar's Fellows and its leader might all stand a chance of learning something useful if we took "drama" as our subject and "performance" as our point of attack. That might pose some questions and provide some opportunities that would be new for all of us, regardless of our previous experience as teachers of English or foreign language. It might provide us, therefore, with some common ground for exploration. Not that such a foray in the direction of "performance" would be utterly novel. During the past few decades there has been a rapid expansion in the field of educational drama. Role-taking and role-playing have entered many kinds of classrooms. Secondary schools and colleges have introduced not only courses but often whole departments devoted to drama. And at every level many teachers of English or foreign language are asking their students to do some reading of plays aloud, if only as an aid to overcoming the barriers separating them from a written language that seems difficult or alien. Nevertheless, we are still far from realizing the vision of Harley Granville-Barker, that remarkable actor-director-dramatist-and-scholar, who argued in 1922 that a "theatre as school" should be a central model for education in a democratic society. What would happen if our seminar tried afresh to move toward Granville-Barker's vision of the possible?

The professional school that Granville-Barker had proposed would focus on the "co-operative reading" of scripts, in seminars requiring that every student assume by turns the roles of interpreter, actor, director, and critic. It would be the task of those teaching such seminars to lead a heterogeneous group toward a fresh and creative reconciliation of their emerging views about the play in question—a reconciliation not just formulated in words but tested and partly discovered through enactment. The learning involved in this process would be at once intellectual, emotional, visual, and kinesthetic. Its social dynamics, Granville-Barker argued, would constitute the best possible preparation for life in a democratic society. Indeed, its final aim would be the continual rediscovery of the truth that a creative consensus can emerge only as each individual in a group begins to learn the art of seeing and experiencing oneself as "other," and the other as "oneself."

Even in our colleges and universities, experiments in this direction have been isolated and sporadic. They have been discouraged by our departmentalization of subject matter, our all-too-frequent emphasis on passive reception of the oral and written word, and our recognition of the already heavy burdens upon every teacher. But there have also been more specific obstacles. On the one hand, departments of theatre often combine courses in theatre history and dramatic literature with "practical" courses that, in their emphasis upon production, tend to require the same uneasy mixture of authoritarian control and egocentric talent that feeds the commercial theatre. (Work with a genuine ensemble company no doubt constitutes an important exception to this generalization.) On the other hand, departments of English and foreign language often treat a play as if it were a fiction that just happens to have been written in dialogue. Not that we ever say as much. Richard David's wry reflection in *Shakespeare in the Theatre* might easily be echoed with respect to other playwrights: "That Shakespeare's plays were written for the theatre, and only in the theatre develop their full impact, has become the commonplace of criticism. . . . Nevertheless I suspect that much of this is no more than lip-service." Though J. L. Styan and others have long argued that we should read scripts as "scores" for performance, and though many teachers may agree with the directors and playwrights who have declared that the "play" is what goes on among actors and between actors and audience, our classroom activities usually remain insulated from such recognitions.

John Russell Brown's recent *Discovering Shakespeare* provides a striking indication of this state of affairs. It proposes a "revolution" in the classroom study of Shakespeare. Students should first engage the plays, Brown argues, not as interpreters of literature but as potential actors, directors, and members of an audience—and he provides a useful variety of pedagogical exercises along these lines. But the fact that he can propose such a revolution in 1981, after some two decades of work in this direction by himself and other writers and teachers, suggests how completely we have ignored the challenge of Granville-Barker's "exemplary theatre." Certainly we are far from experiencing what Granville-Barker himself thought would be the influence of his "theatre as school" upon secondary education. "We may also suppose," he had said, "that when the effect of the school's work has filtered down into general education the co-operative study of plays will be finding, in a simple form, a place in most classes for boys and girls of fourteen to sixteen."

Of course, since 1922 both the theatrical and the educational scenes have become much more complicated. Any attempt to approach Granville-Barker's vision today must reckon with a multitude of developments beyond his imagining—in the themes and styles of modern drama, in the various disciplines of acting, in psychological theory and practice, in pedagogy and educational drama, and in our social contexts. But those developments might offer our seminar, I began to think, a useful range of opportunities—even if we had to approach them by the limited routes available to classroom teachers of literature or language. Working together, but with individual emphases that would accord with our various preparations, temperaments, and institutional contexts, we might set ourselves the task of introducing drama itself more fully into courses that had hitherto been dealing only with "dramatic literature" or with language skills. In doing so, we might begin to engage motivations and elicit perceptions of which we hadn't thought our students capable. We might stumble on some new areas for interdisciplinary teaching. In any case, we would move ourselves somewhat closer to the demonstrable—which is to say, the *actable*—meanings of the dramatic texts we read and teach.

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The library resources for a seminar of the kind I began to imagine certainly seemed ample enough. For a survey of the disciplines informing dramatic activities in the classroom we might turn to Richard Courtney's *Play, Drama and Thought: The Intellectual Background to Drama in Education*. Those interested in a somewhat narrower but more fully developed argument for the central role of aesthetic activity in education, stressing the visual and the psychological, might find it in Herbert Read's *Education Through Art*. (Were I to try another version of the seminar, I would also want to direct people to Robert J. Landy's recent *Handbook of Educational Drama and Theatre*, which reports on the great variety of dramatic activities now used in the educational process.)

More immediately useful for the Fellows of the seminar, I suspected, would be J. L. Styan's *The Elements of Drama*, which sets forth with admirable clarity the notion of the script as a "dramatic score." Some of Styan's later books—*Chekhov in Performance*, *Shakespeare's Stagecraft*, and *Drama, Stage and Audience*—develop more fully the implications of a "performance-oriented" pedagogy and criticism. Important, too, might be books by John Russell Brown—not only *Discovering Shakespeare* but also the earlier *Free Shakespeare* and *Shakespeare's Plays in Performance*. And three books by Peter Arnott—*An Introduction to Greek Theatre*, *An Introduction to French Theatre*, and *The Theater in Its Time*—might help to open up the history of theatre in a complementary way.

If we became intrigued by the opportunities and responsibilities of directorial interpretation, we could turn to a few books that suggest much of the major activity in that field during the past century: *The Seagull Produced by Stanislavsky*, Bernard Dukore's *Bernard Shaw, Director*, Toby Cole and Helen Chinoy's *Directors on Directing*, John Fernald's *Sense of Direction*, Harold Clurman's *On Directing*, and Peter Brook's *The Empty Space*. If we wanted to consider Constantin Stanislavsky's approach to acting, which has inspired the dominant methods in American schools of drama, we might sample it in *An Actor Prepares*, *Building a Character*, and *Stanislavsky's Legacy.* Perhaps, however, we would find Richard Boleslavski's *Acting: The First Six Lessons* and Michael Chekhov's *To the Actor* more easily accessible introductions to Stanislavsky's insights. In any case, we might find ourselves then turning to Pamela Price Walker's *Seven Steps to Creative Children's Dramatics,* which felicitously adapts the rudiments of that approach to the needs of elementary or secondary education.

I suspected that we might find in "improvisation" many potential applications to our work in the classroom. The richest and most influential book of theatre exercises and games is no doubt Viola Spolin's *Improvisation for the Theater.* Some teachers might rightly feel, however, that it has all the daunting compendiousness of a book of recipes when the real question is: What will exactly suit my five guests this Friday evening? Joseph Chaikin's *The Presence of the Actor* and Robert Pasolli's *A Book on the Open Theatre* might be more helpful at first, in suggesting how improvisational work can be integrated into the on-going experience of an ensemble company. For the teacher of any subject on any level, I thought, Keith Johnstone's *Impro: Improvisation and the Theatre* would be an admirably wide-ranging and unsettling book. One might also wrestle with Clive Barker's provocative *Theatre Games.* And more directly applicable to the usual secondary-school curriculum would be such books as Louis John Deszeran's *The Student Actor's Handbook,* Jack Preston Held's *Improvisational Acting,* and Milton Polsky's *Let's Improvise.*

Surely some of the seminar's Fellows might be interested in relating drama to the teaching of writing. Granville-Barker's idea of "co-operative reading" rather easily correlates with at least some aspects of what Edwin Mason writes of in *Collaborative Learning* and Kenneth A. Bruffee has been applying in English courses at Brooklyn College. Though they have rather different philosophical bearings, Granville-Barker and Bruffee both assume that the mind is inherently social, that knowledge is consensual, and that how we learn is therefore inseparable from what we learn. Bruffee's suggestions for classroom procedures might be sampled in *A Short Course in Writing;* his theoretical grounding might be observed in his recent articles in *Liberal Education.* For hints about ways of relating playscripts to the practice of writing, however, we might turn first to Bernard Grebanier's *Playwriting* and Sam Smiley's *Playwriting: The Structure of Action.* Geraldine Brain Siks' *Children's Literature for Dramatization* might provide another way into this subject. And Keith Johnstone's *Impro* would again be useful, this time for its lively demonstrations that absolutely anyone can be led to discover and unleash his or her inhibited powers of verbal creativity.

Indeed, my list of initial resources had swiftly become rather unwieldy.

No matter how far the individual Fellows might want to range in developing their own curriculum units, we would need to focus our scheduled ten meetings on a few areas that could provide us with some quite specific common ground. But how could I begin to shape such a seminar?

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From here on, my present narrative will be more coherent and perhaps more useful if it manages to blend the autobiographical and the hypothetical. For me the process of discovery continued past the early stages of planning and well on into the give-and-take of the seminar actually offered. The following sketch is therefore based on that first attempt with the Fellows of the Yale-New Haven Teachers Institute, but it is modified and amplified in directions that I would now think valuable to explore on some other suitable occasion.

First a few ground rules: The Institute assumes that by and large the seminar leaders drawn from the University faculty will provide the major competence and initiatives in the area of "subject matter," and that the Fellows drawn from the faculties of New Haven middle schools and secondary schools will provide the major competence and initiatives in the area of pedagogy. This understanding is a primary support for the "collegiality" without which the seminars would rapidly deteriorate into fairly conventional classes. The Institute further assumes that the seminars will engage in some common reading, from a list drawn up by the seminar leader in consultation with the Fellows; and that each Fellow will also prepare a curriculum unit on a related subject for use in his or her own classroom. Since the stages of the units in preparation also provide part of the agenda for seminar discussions, the double aim of "subject matter" and "pedagogical application" is clearly located at the very center of the process.

Any seminar on ways of approaching, interpreting, and using drama in the classroom—or, for that matter, on the teaching of writing—will necessarily blur the dualism of these convenient assumptions. Indeed, it is probably true that, at bottom, no "subject matter" is ever really separable from the procedures that have established it or the pedagogy through which it is transmitted. In any case, what we needed for our seminar was both a body of common reading and some common immersion in practical activities. It seemed to me that, insofar as possible, the seminar should incorporate on an adult level a direct experiencing of the co-operative reading and learning that the Fellows might then begin to introduce in appropriate ways into their own classrooms. There would be, of course, some necessary limitations. Because the writing of the curriculum units would proceed in specified stages concurrently with the seminar activities, any additional writing assignments would have to be quite brief. And the seminar sessions themselves should make ample room for presentations by the Fellows of material or activities relating to their own on-going projects.

The aim of the seminar could be stated simply: to lead adults toward an understanding of scripts as "scores" for performance, and to facilitate their preparation of units designed either to lead their own students toward fuller understanding of drama or to employ drama as a means toward some other curricular goal. The group ought to be organized as far as practicable, I thought, both as a seminar in "cooperative reading" and as a beginning ensemble company. Sessions might include some lecture, but more reading and discussion, and a fairly steady involvement in theatre games and exercises, as well as regular presentations or pedagogical initiatives by the Fellows themselves. The main work together ought to provide a variety of bases for the most likely spinoffs that the Fellows would be interested in developing.

The Fellows in our Institute seminar rather strenuously resisted some of my suggestions for common reading and my initial overtures in the direction of ensemble work. They wanted to spend much more of the time on their own presentations. It seems to me now that the seminar requires somewhat stronger leadership than I chose to exercise on that occasion—and a fuller commitment to group work. I would still, however, want the Fellows themselves to be responsible for introducing a fairly large proportion of the seminar's activity. One possible outline for the ten sessions would incorporate elements of story theatre, theatre games, drama concerned with ethnic and family themes, Shakespeare, and modern responses to Shakespeare. My experience with Fellows of the Institute certainly suggested that exploration in all these directions would be likely. The sequence might be plotted out as follows:

Session 1: Organizational meeting. Introduction of the seminar's aims. Negotiation of a list of readings and activities.

Session 2: Finding the action. Approaches to Edward Albee's *The Zoo Story*. Preliminary discussion of the shape and meaning of the play, bringing out opposed views and moving toward at least a partial consensus. Then a testing of the value of that consensus, and an inevitable re-opening of the questions it had provisionally answered, through attempts to approach that shape and meaning in group readings, with roles assumed by various Fellows. (Granville-Barker provides a fairly detailed description of the dialectical stages in this process.) Introduction here of the notion of the script as "score": subtext, non-verbal action, cues for performance. (J.L. Styan's introductory approach would be very helpful.)

Session 3. Theatre games and improvisational theatre. Exercises as ways of approaching the dramatic, as distinct from the merely verbal, substance of a play. Work with some parts of Viola Spolin's *Improvisation for the Theatre*. Consideration of Paul Sills' *Story Theater*.

In sessions 4-9, the seminar would regularly include some work with theatre exercises, and also presentations or pedagogical initiatives by one or two Fellows. Beyond that, the attention would be on different kinds of drama and different ways of approaching or using the plays in the English or foreign-language classroom.

Session 4. Leroi Jones' *Dutchman*. Theatre games and exercises as a way of approaching a dramatic situation. Because Lila in *Dutchman* is playing a version of "Who Game," and because radical transformations in dramatic mode and character behavior are central to that play, one might lead up to it through such exercises (described by Spolin and Pasolli) as "Passing and Receiving," "Imaginary Objects," "Who Game," and "Transformation and Relationship."

Session 5. Arthur Miller's *A View from the Bridge*. The issues engaged by plays that focus on family relationships and ethnic groups. Fictive autobiographies written by the students—and by the Fellows here, if possible—as a way of approaching their assigned roles.

Session 6. Lorraine Hansberry's *A Raisin in the Sun*. The issues engaged by black drama. Helene Keyssar's *The Curtain and the Veil: Strategies in Black Drama* might provide several ways into this subject. Improvised scenes as a way of approaching a play's subtexts.

Session 7. Shakespeare's *Macbeth*. Exercises for use in the English class: approaches to the reading of dramatic poetry; in-class rehearsal techniques; improvisation and translation as means of finding the action; written exercises that expand the script toward an imagined performance—from brief amplifications of "intention" and "subtext" to full "staging papers," as Miriam Gilbert of the University of Iowa taught me to call them.

Session 8. Ionesco's *Macbett*. Modern responses to Shakespeare. Tragedy transformed into parodic and satirical farce. Finding a "playable style" for a script. Ways of employing drama in the foreign-language class.

Session 9. Stoppard's *Dogg's Hamlet, Cahoot's Macbeth*. Theatre games and "gibberish" exercises as the basis for a play. Possible digression on the wide-ranging theatrical, educational, and community activities of Ed Berman's Inter-Action in London, for which Stoppard wrote this play. Further uses of parody and pastiche. Shakespeare and political topicality.

Session 10. Final discussion of the Fellows' drafts for curriculum units.

Any such plan, I continue to believe, should be negotiated at the outset in order to accommodate as many of the Fellows' special needs and interests as possible. One could easily imagine substitutions for the plays listed. *The Zoo Story* and *Dutchman* are useful at early points because of their focus on two characters and their transformation of the realistic mode in which they seem to begin. But any two-character play might work here, and an adequately prepared group might be encouraged to engage Pinter's *The Dumbwaiter* or Strindberg's *Miss Julie* or Genet's *The Maids*. Questions of family relationships might be broached through Miller's *Death of a Salesman*, Tennessee Williams' *The Glass Menagerie*, or—at another level—Paul Zindel's *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*. Ethnic issues might be engaged through a series of short plays by Hispanic authors for high school students, as collected in Octavio Romano's *Chicano Drama*, or through Alice Childress' collection of individual scenes from modern black theatre, *Black Scenes*. The session on black drama might go on to engage Ed Bullins' *In the Wine Time* or Ntozake Shange's *For Colored Girls Who have Considered Suicide/When the Rainbow is Enuf*. The sequence on Shakespeare and his descendants could just as easily begin with *Hamlet*, move to Ibsen's *Ghosts* or Chekhov's *The Sea Gull*, and culminate in Pavel Kohout's *Poor Murderer*, or Charles Marowitz's collage *Hamlet*, or Stoppard's *Rosencrantz and Guildenstern Are Dead*. Of course, with each substitution—and many others would be possible—a somewhat different range of issues would come into focus. Some substitutions would raise special problems of dramatic interpretation: choreographed poetry in *For Colored Girls*, Pirandellian ambiguity and expressionistic form in *Poor Murderer*, collage in the Marowitz. And no doubt each could provide suggestions for a somewhat different curricular emphasis in the middle or secondary school.

Nor would I want to preclude a session or two devoted to some other kind of activity that might meet the group's needs. One of our own most valuable sessions arose indirectly from my being invited to Hillhouse High School, where I sat in on the English class taught by one of the Fellows, joined her in an impromptu reading of *Macbeth*, I, vii, and then attended a school program prepared by the high school drama club. The program was excellent, and I was delighted when the Fellow at Hillhouse arranged to have those young black actors repeat it for our seminar. It consisted of the first half of *The Zoo Story* followed by the students' own collective composition—a "rap" version of *Snow White and the Seven Dwarfs* choreographed with the help of their drama teacher. That demonstration and our ensuing discussion with the students and their teacher did much to convince the seminar Fellows of the applicability to their own curricular situations of Albee's play and Spolin's theatre games.

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As might be predicted, the interests of the Fellows in our seminar were quite various, and their curriculum units ranged widely in topic and approach. One, by a Fellow who had prepared a unit on Shakespeare the previous year, dealt with the teaching of Marlowe's *Doctor Faustus* to high school seniors—a formidable task concerning which I was glad to receive some enlightenment. Another unit focused on images of black women in drama—with scripts by Langston Hughes, Lorraine Hansberry, Charlie Russell, Ntozake Shange, Ed Bullins, and others, and supplementary material drawn from poetry. Another unit, by a former teacher of German who was now shifting to English, dealt with the uses of improvisation, play-making, and dramatic presentation in the teaching of basic language skills. Yet another dealt with script-writing as a means through which to teach various elements of effective writing. One, by a supervisor of bilingual education, concerned the uses of drama in classes for English as a Second Language. One dealt with ways of leading students into a study of "The Family on Stage." And two units dealt in quite different ways with drama as a means of focusing adolescent problems of personal relationships and self-definition. Despite their variety, all of the units incorporated to an important degree the use of theatre games and exercises, improvisation, and the presenting of cuttings from plays. The aspect of our seminar work that the Fellows most frequently chose to omit, as they translated its concerns into their own curricular settings, was the analytical approach to dramatic form. That fact may reflect some inadequacy in my own presentation of such material; but it's also possible that another group of Fellows might demonstrate a rather different sense of educational priorities.

Because the curriculum units were prepared in stages as the seminar proceeded, with frequent opportunities for conference with the seminar leader and discussions with other Fellows, the process of writing bulked larger in our work than any outline of sessions might suggest. Indeed, some Fellows obviously found the writing of such a unit a rather formidable challenge. That's not surprising, and it has little to do with our specific topic. Consider what may be an extreme case: If one has been educated mainly by way of textbooks and lectures, with achievement determined by multiple-choice or short-answer examinations, and if one's own teaching has proceeded in a similar manner, one may well be a bit daunted by the task of defining a topic, narrowing it to manageable size, giving it specific development, and translating it into a series of activities or tasks for the classroom. Though the seminar's designated topic was "drama," its centrally agonizing and rewarding activity was often "writing." That fact, inherent in any liberal education worthy of the name, should have its own beneficial secondary effects upon the future teaching done by the seminar's Fellows.

In the early stages of their formulation, these curriculum units benefited greatly from discussion among the Fellows themselves. The professional life of the teacher in a middle or secondary school is often one of acute intellectual isolation. The opportunity to discuss common problems with one's peers may provoke a more valuable kind of learning than any direction provided by the seminar leader. I now think it might be useful to capitalize on that fact more fully than we managed to do in our seminar, by providing some early experiments in collaborative writing as well as some carefully controlled occasions for peer-criticism and editing of late drafts.

To say this, however, is to return by another route to the theme of Granville-Barker's proposal. Essentially the opportunity before us is the improvement of teaching and the enhancement of learning at both the college and pre-college levels through some adventures in collaboration: among institutions, among teachers from different educational settings, and among a diverse group of learners. The collaborative art of drama, threatened elsewhere by economic pressures and by competition from film and television, might find here an appropriately educational role. It would be the role that, two generations ago, Granville-Barker had wanted it to play.

5.

Poetry and Paintings: Teaching Mood, Metaphor, and Pattern Through a Comparative Study

Jane K. Marshall

"Poetry and Paintings: A Comparative Study" is the result of my first experience with the Yale-New Haven Teachers Institute. In retrospect, and two units later, I continue to regard this initial experience as a particularly memorable and important one.

The process of the seminar, and the seminar leader in particular, enabled me to define roles I was grappling with as a second-year teacher. There is an intangible growing period all beginning teachers must experience; at this point we test and, presumably, come to understand our roles as teachers, students, writers, and creators. I believe many teachers would agree that the profession demands that we function as leaders while we continue to explore our fields. It also becomes apparent that learning to articulate creative impulses generates an enthusiasm that ultimately ignites even the most passive of classes. In short, all of the roles are essential, and all must be learned.

Professor Jules Prown and the experience of our seminar on "Art, Artifacts, and Material Culture" allowed me to think through and practice all of the aforementioned facets of the teaching experience. At times, the members of the seminar became students and were able to enjoy the expertise of a master teacher, Prown. At other times, the roles were reversed, as the seminar leader encouraged us to teach our units to the seminar. Although the units were diverse, and our interests varied, the content of the seminar served all of its members. I, for example, learned a method of seeing and/or reading paintings. This method is invaluable in the teaching of my unit, and has been passed on to my students.

In thinking back to this first experience as a Fellow of the Teachers Institute, I particularly remember the development of a small idea into a viable teaching unit, emerging from conversations with Professor Prown and my colleagues; we regard Jules Prown as the consummate teacher.

The intangible process of the dialogue, which was very much alive in this seminar, brought forth an excitement that continues to encourage us all.

Poetry is perhaps the most difficult of all literary forms to teach. Primarily due to a lack of exposure, children often view poetry as a precocious, trumped-up, and, therefore, ingenuine form of writing. The teacher becomes aware all too quickly that poetry is, in fact, an alien mode of expression for many. Her primary objective in teaching the genre, then, is to make poetry somehow accessible to her students.

Traditionally the vocabulary of poetry has been taught in a vacuum. That is, alien words are presented in a didactic manner which inevitably destroys the student's spontaneous emotional reaction or discovery that is prerequisite to enjoying and understanding poetry. The teacher faces a dilemma. She cannot overlook the vocabulary of poetry. An awareness of the devices which define the genre is essential. Yet individual "discoveries" of poetic devices, given a class size of twenty, are difficult. Teachers of large groups cannot consistently and effectively engage students in a dialogue of sharing and discovery when introducing something new. Often teachers have no idea from what framework the individual student is starting. In engaging this new or alien form of writing, poetry, the class needs a unifying experience, a common denominator that will invite reaction, discussion, and, finally, discovery.

It stands to reason that poetry, which is generally ignored by today's visual and auditory oriented society, could be more easily approached, understood, and judged if it were introduced through a natural coupling with a visual or auditory mode of expression. Teachers often introduce poetry through popular song lyrics. This provides students with a familiar framework that facilitates an introduction to the genre of poetry.

This unit proposes that a visual mode of expression can also be employed effectively when approaching poetry. Poems and paintings lend themselves quite naturally to comparative study, for the artist in both cases "sees" the world; observation of detail, and the enjoyment of the meaning of detail, are inherent characteristics of the process of poet and artist alike.

Paintings, a familiar mode of expression, allow students an emotional reaction, where poetry often does not. Classroom experience indicates that individual responses to paintings are readily forthcoming and real; they are fresh, honest, and natural. This, then, is where the learning process can begin.

Once a student has reacted emotionally to a painting, the next level of understanding may be approached: the why or how of the artist. It is at this point that vocabulary, which is comparable to that used for poetry, is introduced. To put it simply, the teacher begins with paintings, and transfers the beginnings of understanding of this familiar mode of expression to the alien expression, poetry.

This unit is created with a ninth-grade advanced English class in mind; it was in such a class that initial experiments were conducted, and met with some success. Presumably this method could be modified for use with other levels and grades.

A comparative vocabulary for poetry and paintings has been developed. Topics for lesson plans for the concurrent study of paintings and poetry deal with such terms as: mood, metaphor and symbol, pattern. Terms are introduced through the visual mode of expression, and then transferred to the written. Student understanding of each idea should be such that, as a final step, the student becomes artist-poet. That is, students can use these devices for the creation of their own forms of expression, visual and written. These art forms are the result of their intellectual and emotional involvement with ideas and discoveries associated with paintings and poetry.

Mood

The beginnings of my ideas for a curriculum unit comparing poetry and paintings occurred with preliminary classroom discussions focused on mood. Together, my students and I considered the impact of color and form as regards emotional reaction to visual experience. We learned to articulate the process through which the artist is able to convey feeling, and, later, were able to see a similar process at work in poetry. Much of this section of the unit is geared to individual reaction and discovery, as the summary of my lesson plans to follow indicates.

Initially, students were asked to list words which projected various feelings and to label colors as indicative of specific moods. This exercise served to introduce the analytical stance we would have to assume later in the unit. Students were then shown paintings and asked to articulate their emotional responses. Invariably, the question of color and form emerged. When poetry was introduced, students were able to see a similar process at work, and noted the impact of imagery and metaphor. Early on, a "hands on" project was assigned. Students were asked to depict a mood both visually and in writing. This creative and imitative process served to generate excitement, and led to a more provocative understanding of the idea of mood.

At this point, students were interested in considering one color, blue. We were able to discuss various connotations associated with the color blue which led quite naturally to analyses of paintings from Picasso's blue period as well as to discussions of "The Blues" in music. Once again, students were asked to create visual and written projects; they easily wrote poetry and sketched drawings entitled "The Blues." Students appeared to have accepted the rhythm of the unit, and we were ready to take the next step.

Metaphor and Symbol

While considering the presentation of the comparative study of metaphor and symbol in poetry and paintings, I soon realized that some distinction would have to be made between what is meant by metaphor and what constitutes a symbol. In my mind, metaphor denotes an *ongoing* comparison between two unlike objects which have at least one characteristic in common. One object defines a quality of the other. Symbol, on the other hand, is that which *stands for* an emotion, thought, or even a philosophy. In a sense, metaphors become symbols, and yet they are not always symbols. Symbols are usually generated from metaphors, but the original meaning of the metaphor may be lost as the symbol begins to speak only for itself in the mind of readers or observers. I have endeavored to portray the process of this transition specifically in Tennyson's poem, "The Eagle," as compared with the American eagle as a visual symbol of the United States.

The next stumbling block I encountered was getting over the idea that symbols are more associated with paintings while metaphors are reserved for poetry. One quickly admits that poetry makes great use of symbols through allusions which make metaphors come alive in many instances. But how do metaphors work in art? The answer was to be found in E. H. Gombrich's discussion in *Art and Illusion** of Picasso's "Baboon and Young." Picasso created a bronze statue from a toy car; he was able to see a baboon's face in this toy car, and created a metaphor, or a new way of seeing the baboon, the car and the world around us. A formal delineation of the difference between metaphor and symbol is not included in the lessons which follow. Instead differences are implied through a study of the process of transition and/or the way metaphor and symbol work together.

Teaching this aspect of the unit is somewhat different from the previous one on "mood" in terms of strategy. Vocabulary is introduced earlier. The method remains intact, however, as symbol is quickly related to visual images for purposes of understanding. Students become artist-poets ear-

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*E. H. Gombrich, *Art and Illusion: A Study in the Psychology of Pictorial Representation* (Princeton: Princeton University Press, 1969), p. 104.

lier, rather than as a culmination; active participation is an effective way to engage students in striving to grasp this very important and rather complicated concept. The following provides a brief summary of lessons and activities for this section.

Students are initially introduced to the concept of symbol through simple, readily understandable, familiar examples. Psychological, religious, and philosophical symbols are introduced. The Star of David, for example, is analyzed. Students are asked to think of symbols as well as to devise symbols or metaphors of their own. Two paintings, rich in symbolism, are then presented. Students, having already formulated a basic understanding of the term, symbol, are led through an informal analysis of each painting that leads to discovery of symbolism as it relates to theme. They are then ready to note symbols and metaphors in poetry. A poem is introduced along with a brief explanation of the terms simile and metaphor. Students are asked to comment on the mood and theme of the work informally, through questions. They are also expected to see symbols as they are often, in this particular work, related through comparisons or metaphors. An additional comparison of poetry and painting follows which emphasizes the transitions of metaphors and symbols. Finally, writing and artistic "exercises" are included which endeavor to enhance comprehension of these concepts and how they work, as well as to trigger creative impulses in students. These exercises need not come at the end of this section of the unit, but might be introduced at various points, depending on class needs.

A sample lesson plan is included here to provide the reader with a closer view of the strategy described above. As mentioned, I have chosen the comparison of Tennyson's poem, "The Eagle," with a painting of the American eagle. Together these works project the transitions of metaphors and symbols.

The Eagle
by Alfred Lord Tennyson

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

Students are initially given an untitled version of the poem. They are expected to read closely to unravel clues and comprehend the metaphor "crooked hands" and simile, "like a thunderbolt." They are then shown a painting of an eagle, and are encouraged to ascertain why the eagle was chosen as a symbol of the United States. They are asked to note metaphors that can be found within the symbol itself. This enables students to see qualities in the eagle that are comparable to qualities which the nation hopes to have. The discussion covers, for example, the strength of a nation as compared to the strength of an eagle's wings, the sharp eyes to a country with vision, and the largeness of the bird as compared with the largeness of the country, both physically and influentially. Students are then asked to return to the poem. They are encouraged to articulate Tennyson's vision of the eagle, as well as answer the question: how did Tennyson "paint his picture" of the eagle?

Pattern

The term, pattern, encompasses both structure and rhythm. The structure or symmetry of a tree produces a pattern; the rhythm of waves, too, is a pattern. It is pattern that enables us to comprehend the world outside of ourselves. Visual symmetry and rhythmic schema make us feel comfortable and in control. Pattern, in a sense, dominates our world.

This discussion of pattern in poetry and paintings is incomplete because I have been unable to capture all of the nuances of comparing structure and rhythm. In a sense, pattern cannot be tied down. Even in its repetitions of old themes, it always emerges in a different way; it is invariably connected with other components in each artistic expression, be it poetry or painting. Thus, Robert P. Tristam Coffin's use of the couplet scheme in "The Secret Heart" denotes completion, wholeness, and peace, qualities which are encompassed in the theme of the poem. W. H. Davies' use of the couplet scheme in "Leisure," on the other hand, denotes, in its repetitive quality, a sense of time passing; this is the central issue of that poem's theme. Just as rhythms and structures of nature never cease to be different given a different frame of reference, so, too, pattern in poetry and paintings is subject to the intention of the poet and artist, and, thereby, projects different meanings.

The following ideas for lesson plans can be divided into three parts. The first part seeks to define pattern in terms of the natural patterning of the world as we know it, or as we like to know it. At this point, balance, symmetry, and visual and auditory patterns are discussed. Students initially are asked to comment on a symmetrical and an asymmetrical shape. The response is expected to be on an emotional level. They are asked to consider the reason behind their responses. One shape denotes completion, stability; the other, incompleteness, instability. This leads to a discussion on patterns in nature.

Following a reading of poetry and prose in a foreign language, students are expected to connect the poet's artistic rhythms with the auditory rhythms of the ideal world around him. The first part of this section concludes with a comparison of two radically different views of the world in paintings. One painting is natural, symmetrical, somehow ordered. The other is chaotic, unstructured, and represents disorder. Students are asked to comment upon the meanings of each work as well as to express emotional reactions.

The second part of this section deals with shapes as part of structure in paintings and with comparable rhythmic schemes in poetry. Specific paintings and poems are compared with the intention of showing how shapes and rhythmic schema affect not only the mood but the meaning of each work. The first comparison is of the oval or circle motif in Renoir's "Madame Renoir" and the couplet verse of Coffin's "The Secret Heart." Both devices denote a sense of completeness or oneness which correlates directly with the underlying intention of each artist. Students are asked to discover this correlation through a series of discussion questions.

The second comparison is of Winslow Homer's "The Morning Bell" and Burgess' "Sestina of Youth and Age." Both works of art depict conflict. Once again shape, the triangle, and rhythmic schema, through their own innate characteristics, reveal meaning, complexity or conflict in this case, and help to define the mood and message of the artist. Again, students are expected to "discover" the comparison through questions.

The third part of the section on pattern harks back to the previous section on metaphor and symbol. Students learn that the structure of a painting may, in and of itself, express symbolically the meaning of the work. Concrete poetry is introduced as it, too, visually presents a symbol. Students are asked to consider whether or not the rhythm of the poem is somehow connected to its portrayal of symbol.

Finally, the section concludes with a return to ideas for student art and writing. As was the case in the second section, teachers are advised to use these exercises when they are deemed appropriate within the section as a whole.

Retrospection

"Poetry and Paintings: A Comparative Study" has been used with many classes at this writing. Students, for the most part, have responded more positively than might have been expected to this interdisciplinary approach to learning. I discovered that students became involved in an appreciation of visual art, and appeared to be "ripe" for such an experience. The method then is valuable in two ways. First, students who are primarily visually oriented are able to transfer knowledge of a visual mode of expression to the written; second, students can be encouraged to view visual expressions or art analytically.

The present curriculum unit led quite naturally to a sequel, "Past and Present New York Through a Comparative Study of Photography and Poetry." This second unit combines the study of history, poetry, and photography. Students are able to see the reflections of various moods and changes of an important city in the works of poets and photographers. They are also encouraged to consider differences between painting and photography through a study of photography.

I now firmly believe that the broad-based humanities approach to learning provides students with a more sophisticated and cohesive understanding of all art forms, and is notable for the enthusiasm that it generates. This teacher was ultimately rewarded with student creative writing that reflected intellectual and emotional involvement with the study of poetry, paintings, and photography.

6.

On Batting .667: Three Courses for the Yale-New Haven Teachers Institute

Robin W. Winks

Despite a widely-held public stereotype, New York City's taxi drivers are not more talkative than drivers in any other city: they all ask silent, single passengers some equivalent of the question, "What do you do for a living, buddy?" Even when it was not the whole truth, I have invariably replied that I teach history. In London, New York, and all points east and west, a moment of silence follows, and then: "I studied history once in school. Hated it. It was my worst subject." The rest of the journey is in silence, followed by an over-generous tip in compensation for belonging to a guilty fraternity.

Why do so many people hate, or at best react with boredom, to History? Possibly because the subject is too frequently poorly taught, because many people assume that History is simply a collection of facts about the past and may, therefore, be handed to the coach to teach in spare time, since the teacher need only be a book ahead of the students. Perhaps because it is a boring subject. Perhaps because American students have been lobotomized by television and expect the instant gratification of a definitive answer to every complex question, which the wise teacher will not provide. Perhaps because history is book-intensive and requires the application of a skill not invariably well learned in school. Perhaps none of this is true.

What is true is that History is taught very differently in college than before college, that the gap between the two levels of instruction is enormous as it relates to content (though not necessarily even present when it relates to the talent of the teacher), and that we have too long misunderstood what students have meant when they have asked that History be made "relevant." The impression is strong, though perhaps not quantified, that high school students who come to college expecting to major in History soon shift to another subject, and that History gains its largest number of majors from those who did not consider the subject as central to their interests in high school. If this is so, why should it be so? By indirection and perhaps without intent, the Yale-New Haven Teachers Institute has, through allowing me three times to teach in its program, provided me with some guesses.

The easy answer is one teachers have known all along: History in the high or middle school is taught largely as a body of facts to be memorized while at the university level History is taught as a body of thought over which one argues. Such a view draws an excessive and therefore false division, of course: all well-taught high school courses in History try to induce argument and originality on the part of students, and all college-level courses must contain an irreducible commitment to retaining factual data before beginning the argument. Still, the popular view is too close to the truth.

What ought History to teach, without regard to the level at which it is taught? Minimally the following ought to be involved:

Leading students to see that ideas and actions have consequences in four arenas. These are the arenas of economics, politics, society, and ideas broadly (sometimes called "intellectual history" and embracing, of course, religion and popular culture). There is no question one may ask that does not require that a portion of its answer derive from each of these arenas. There is no social problem that develops and cries out for a solution that has not arisen in part from conditions best analyzed in one of these arenas. That the simplest of actions have consequences is a truism to any adult, though few adolescents grasp the point without examples.

Spending my days in an environment filled with the young, I entertain in my mind a series of experiences which I label "Close Encounters on the Campus." Two of these are illustrative. One day some years ago I was struck from behind by a bicyclist riding the wrong way on a one-way street, pinned against a car, and had two ribs broken. This was a few weeks after returning from a year in Southeast Asia during which, among other excitements, I and my family had been evacuated from the Saigon airport while it was under fire and had spent the night in a downtown Saigon hotel the day before it was fire-bombed. My only injury that year came on the safety of the Yale campus, because a graduate student did not think that one-way signs applied to him, and because I thought myself back in an orderly society.

Two years later, ribs mended, I rounded a great cabinet in the University's library, in hot pursuit of more citations from the card catalogue, and ran at full-speed into a simple wooden tray that had been left thrust out by another researcher equally concerned with his time, his ego, and his pace. Hitting the tray, I broke again the same ribs and this time was hospitalized. The student (or faculty member?) who had no time to thrust the tray back into its niche also had no time apparently to think about the simplest consequence of that action. Perhaps in the end President Carter's ill-advised rescue mission to the hostages of Iran failed because one mechanic aboard an aircraft carrier failed to properly adjust one sand screen on one helicopter. Here, surely, the four great arenas came home to Americans with a vengeance, enormous consequences arising from the easiest (and least excusable) of mistakes.

Students are, in fact, "doing history" whenever they pause for a moment to think about consequences. If this makes history philosophy teaching by example, why not?

Whenever one asks what History ought to teach, one sounds pompous to the lay audience, for teachers of chemistry, physics, or physical education are presumed to know what they ought to teach. But history teachers ask this question constantly, if often in code language: What good is History? How do we make History relevant? How do we get from our own sense that History is important for the public good to the goal of showing students how this is so? Soon one is reduced to sounding preachy, didactic, egoistic, as I have just done, because for most teachers of History the subject is deeply internalized while most taxi drivers reasonably enough think of the subject as the most objective, external, unpersonalized subject there is. Chemistry, they know, kills; History does too, but how?

Thus, one is in fact teaching values, and once this is admitted, an even more ponderous subject has escaped from Pandora's box. Ought one to teach values? Of course, we do it all the time. Then whose values and for what end? The historian's values. And what are they?

History does, of course, also teach certain skills, though too often teachers at all levels are reluctant to illustrate the genuine utility of these skills. The student of history can learn how to recognize sequences of cause and effect, to see that cause A led to effect B, and that cause C is more remote, though not unimportant. That is to say, History teaches logic, clear-thinking, and an awareness not only of consequences but of responsibility. Here too is a trap most teachers see, and in seeing it may prefer to avoid the course entirely: for in the minds of many, cause equates with responsibility and responsibility equates with guilt, until History becomes a mere vehicle for grievance collecting by a self-aware group with its own program for the future. Yet can we afford not to play the course merely because it contains many traps?

History may also help young people to understand that causality has its own priorities: that A is more important than B, though B may be more proximate in time to effect C. Slowly a student may be led to see the interrelatedness of all things, to truly understand what John Donne meant by the statement so many like to quote, though they so often mean nothing more than a simple social affirmation against personal loneliness. Seeing themselves and their environment whole, acquiring the skills by which they may decode that environment, these are among the goals of History. Even an awareness that all human beings act under time constraints—that History is, in the final analysis, about Time in action—is valuable, as in the set examination in which the student must not only make choices within minutes but is also reflecting choices made over days and weeks before: to study or not to study. Educators say that they seek subjects that will give students a sense of cohesion, of their relationship to the past and therefore to the future, of how school provides skills in abstract thought, even a sense of duty to community, to something outside oneself. Surely History does this.

Of course, we must not oversell the social utility of History. In college it is easy enough to demonstrate that the History major is the commonest path to law school, or that the ability to detect cause and effect relationships is indispensable in business or government, or that an emotional adaptation to the reality of time constraints is essential to excellence in virtually all sports. But in the high or middle school, it may be only in metaphor that History leads the student to dig a deeper furrow.

It was with these convictions, concerns, and large areas of ignorance that I constructed three courses over two years for the Yale-New Haven Teachers Institute. To these presumptuous notions about History were added the expectation that I would act essentially as a resource person, working with individuals far more knowledgeable than I about the realities of the classroom—that is, that I should provide insights into subject matter while my colleagues, the Fellows of the Institute, would instruct me and each other in the methods of teaching: in translating "insight" into reality. This proved to be true, for I gained new insights into my own material just as the teachers found, in their interaction, new ways to present familiar materials as well as new materials for the presenting. Genuine collegiality, a sense of learning together, with no dominant figure summing up "what is really true" at the end of the day, meant that the learning process left the seminar room with the teachers, and this teacher, after every meeting. As with a final examination, which should never look backwards over work done but should propel the student forward into new thought, as an extension rather than a recapitulation of a course of study, the seminar experience, when it worked, demonstrated that the classroom provides only one of many strategies to learning. The experience worked, I thought, two times out of three.

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The three seminars which I taught deliberately took three different approaches to knowledge, to teaching, and to the sociology of learning.

The first, which was on new trends in British history and literature, sought to demonstrate that a comparative approach to a body of knowledge was especially productive and exciting. The second, on the use of the modern detective and spy novel in history and literature classrooms, sought to explore the methods of the historian in a novel context. The third, on the widespread notion found in modern history and literature that the West is in decline, attempted to use an area studies approach to explore a specific problem in Western thought. *Inter alia*, the three seminars were meant to see how comparative studies, methodological inquiry, and "post-holing" (to use now outdated terminology) of a "relevant issue" would lead to reshaped lesson plans, more excited teachers, and more enthusiastic students. The participants would have their own views as to success; for myself, the first two succeeded and the third did not. Exploring why may be instructive.

"An Interdisciplinary Approach to British Studies" was designed to provide teachers in various disciplines with ammunition when a student complained that the teacher was straying outside the bounds of the discipline. How many history students complain when a teacher corrects their grammar, that This isn't an English course? How many students of literature complain, having indulged their fancies in creative writing techniques, and been corrected by a teacher for an error in historical logic, that This isn't History? We read a novel, therefore, though as History: John Fowles's *The French Lieutenant's Woman.* We read History, therefore, but as Literature, to recognize truly great writing: G.M. Young's *Portrait of an Age.* We constantly compared British literature and history to American history and literature to ask, what is different about this material? What characteristics does it have, other than having been written by a citizen of one country, that makes it distinctly British as opposed to American? What elements in such history and literature relate to the modern adolescent's concerns? The individual projects range from pop art and the mass media, through the industrial revolution that induced both, to a re-examination of a classic set piece of British literature, Thomas Hardy's *The Return of the Native.*

For myself, two imperatives guided the course. The first was that a comparative approach to any study of cultures, whether through history, literature, art, or indeed manual training, was more productive of true understanding than an isolated study could possibly be. To study only American history and literature is not to know American history or literature, for to understand a national culture one must grasp its elements of uniqueness. Yet how can one know what is unique without comparing one culture with another? Thus whenever the subject was most clearly British, I sought in discussion to make it most consciously American. In what different ways did literatures perceive of and explain World War II? How did British and American engineering interact in the specific case study of the development of a more powerful cannon? What romantic visions arise in either society from the notion of "the pirate"?—the pirate of the South Seas, the pirate of Robert Louis Stevenson, the pirate and robber baron of finance? In what ways did two Western societies respond to a common encounter with a non-Western culture, China?

Too often our curricula, in college as well as high school, have been organized around national identities, as though the rise of the nation state was the singular purpose of the historical process. This unconscious acceptance of the materialistic dialectic is writ large in our school catalogues: a History of England, a History of Russia, a History of the United States from Colonial Times to the Civil War, a History of the United States in the Twentieth Century, and more recently, a History of Africa or a History of the Middle East. Even in these titles rests a Western bias of which students are seldom made aware, for anyone who speaks of the history of the Near East, Middle East, or Far East, is using a nineteenth century conception of a globe dominated from England. After all, these great world regions are near, middle, and far only in relation to western Europe: the Far East is, in fact, due west of most Americans, and it is for most Australians (even as they continue to use the European terminology) actually the Near North. More subtly, behind the notion that the nation state is the best receptacle for the collecting and analyzing of historical data rests a crippling fallacy: that historical problems must be conceived of within the political confines of a single nation and that those problems may best be solved within the same confines. When stated in this way the premise is obviously nonsense. One can understand the history of one country only when it is compared and contrasted with that of another. Students may understand History as a process that affects their lives only if the history taught them is not simply a recitation of national triumphs (or national tragedies), if it is not a vehicle for either grievance collection or the attribution of all guilt to others.

The second imperative was that to study History one must read literature. The reverse proposition seemed less urgent, since few high schools have been more than brushed by the isolating tendencies of the structuralists. Rather, comparing novels that seemed unready for comparison was a better path to this imperative. Thus we discussed how Melville's *Moby Dick* had done for American literature what Thomas Mann's *Magic Mountain* would do for German, and we explored how Walter van Tilberg Clark's allegedly more minor novel, *The Track of the Cat*, was a clear transference of Melville's themes to a Rocky Mountain landscape. We could then discuss whether students "should" read *Moby Dick* because it would enlarge a few while being incomprehensible to most, or because, quite simply, it was a crowning point of American literature, an American icon at which all should worship, or whether it would teach style in writing and subtlety in reading, or whether—because at base it is a rattling good yarn—it ought to be taught for pure pleasure. We concluded, of course, that for different levels any one of these justifications was appropriate. We also concluded that most of these "shoulds" could be equally well fulfilled by *Track of the Cat*, with a virtually exponential increase in the odds that students would actually read it to the end. And thus we were brought to a discussion of "standards" in education.

The seminar served its purpose, perhaps because there were no hidden agendas. We sought to discover again the seamless web while realizing once more that in the end all of human life is also utterly unique. We discovered that we each knew something the other needed to know. And we discovered new ways by which we could let our students in on this secret.

The second seminar was both more ambitious and more direct, as it sought to examine "Society and the Detective Novel." It began with the premise that our society had not endowed detective novels with the merit badges of the established "classics"—that *Silas Marner* was still thought, perhaps for valid reasons, to be a "better" book than *Roger Ackroyd*—and that in part for this reason good readers devoured them by the thousands. Those taxi drivers speak to me of Robert Ludlum while I wait for the child in the cradle to lisp in Greek. The course set out to find detective, mystery, and spy novels with contemporary settings which could be brought into the classroom and be demonstrated to possess the same elements that had rendered the classics worthy of study. We also often discussed whether a detective novel might enable the teacher to bring into the open in classroom discussion a subject otherwise thought taboo. We concluded that on the whole it could not, but in reaching this conclusion we all learned something more about how society constrains open discussion.

The second premise was more directly mine: that one could teach students the actual methods of the historian, and thus appreciation for history as a subject of complex study based on reasoning rather than memorization, by showing how the historian functioned as a detective. To this end, novels were chosen which illustrated the basic methods of the historian as imposed on a fictional detective. We all agreed that this worked well.

To take the second premise first, what are the steps imposed upon the historian by the constraints of his method and by the demand for honesty? First, one must define the subject: is it the coming of war? the abolition of slavery? the role of George Washington in founding the nation? the influence of the frontier movement in American life? Having defined the subject, one must learn how to ask the Right Question: that is, a question capable of receiving an answer, and in itself interesting, significant, and open to genuine investigation. Historical questions must be capable of interpretation, not be limited to a statement of fact, not be tendentious, and be open to an answer within the lifetime of the researcher (or the time given the student for writing a paper). Knowing how to ask the question one actually wishes to ask is difficult for most people, and it is especially so for adolescents whose questions arise as much from emotion as from reason. What, then, is a Right Question? One capable of an answer, though not necessarily only one answer.

The historian must then find the evidence on which to base an answer. This requires an understanding of what logic, society, and one's intuition take "evidence" to be. This requires legwork, imagination, persistence, and sometimes good fortune. Having found the evidence, one must evaluate it, to find within the body of data its variety of meanings, the operable truths that arise from the data, the relevant meaning for the question asked. And then the historian, as teacher or writer, must go on to organize the evidence in a coherent manner for presentation to others, and convey that evidence through article, book, lecture, seminar. In the end one may have set the record straight on a matter of some importance; one may have decoded the environment just that bit more; one may have even, though usually by implication, showed someone what to do in a given situation, how to confront a moral dilemma, how actions and ideas have consequences beyond the expected and wanted. One will, in fact, have revealed the healthy tension that influences us all as we move between the exact and the unknown. We will also have learned that order, factual accuracy, a sense of cause and effect, and an eye for detail matter in our daily lives.

These are not inconsequential matters to learn. Disciplines other than History can teach them. History must teach them if it is to have the relevance so often granted to the melange of courses bearing titles, all of which are variations on "Some Things You Should Know about How the World Works before You Go Out into It" (or, Creek and Paddle 101a: Civics and Social Responsibility). These are matters that assuredly can be learned by application through a well-wrought urn of a detective novel, for the mystery is "solved," the clues are "decoded," through precisely the same steps. *Clue*, after all, is simply an ancient Greek word for the ball of twine which the Athenian prince Theseus carried with him as he descended into the great Cretan Labyrinth, in search of the Minotaur. Tying one end of the thread (or *clew*) to the doorpost of the Labyrinth, Theseus played it out behind him as he went into the depths. After killing the Minotaur, he followed the twine back to the surface to claim Ariadne in triumph. When we "prepare" students for life, when we seek to help our students acquire skills, when we speak of decoding the environment, are we not referring to just such a clue?

Thus the seminar read twenty-three books. All agreed that at least four of these were "classics" of literature as the conventional wisdom would define the term, except for the element of age. All agreed that they taught the methodology of history by example. All found how, through the trends so apparent in such fiction, one could read the shifting paranoia of society. All found at least three books they were determined to take into the classroom. For the developmental reader, some found books that would excite them with the act of reading itself. For the relatively sophisticated reader, others found additional good fare on which they could feed. For the historian, one found how the textbook itself was an artifact of culture and suggested means by which students might interrogate the text. For the teacher of a foreign language, one found another door into the acute problems of understanding a culture through translation. All had a good time, the instructor most of all.

What problem might one examine in detective fiction? In consultation, the group chose eleven. We began with an attempt to define what it is in life and literature that frightens, mystifies, and instructs. We all read one novel, Geoffrey Household's *Dance of the Dwarfs*, which was found universally applicable in the classroom: compelling, well-written, thoughtful, and above all, forcing the reader to think again about conventional definitions of literature. We moved on to categorization: that is, what is a mystery? a detective novel? a spy story? a thriller? And then we explored forbidden territory: ethnicity, sexuality, even homosexuality in American life. In P.D. James's *An Unsuitable Job for a Woman* we explored why society assumes that the work of a detective is unsuitable for a woman. Was society speaking to its conventional concept of a woman's work? or of the detective? or of crime? or of modes of thought? James, we concluded, was a major novelist, not "merely" a writer of detective novels. This was week four, and the seminar never looked back.

In the end we tangled with the hardest question of all: What is justice? Civics courses teach about justice; truly able detective fiction will demonstrate justice in all its ambiguities. To young people in our society, wishing to identify a "hero," the complex way in which the heroic differs from time to time and from culture to culture is one of the most frustrating moral challenges a teacher may perceive. Is the person who sees justice done a "hero"? What then is the hero? We ended our inquiry aware of a body of untapped literature which may better serve the *literary* as well as the moral ends once served by asking our students to read *Silas Marner*, as we discovered how Dorothy Sayers, Dante scholar, could combine *Marner* and *Mill on the Floss* in a far more compelling, indeed far more complex, moral allegory about human responsibility, guilt, and cause, the dangerous triumvirate associated by the lay reader with History. In *The Nine Tailors*, as in the wit and irony of Rex Stout, we found the purposes of both history and literature served.

"Relevance" is, I have concluded, best demonstrated through the comparative approach to knowledge, and through the presentation of the methods of historian and literary critic in a context that will demonstrate the elements of skill and practical application that arise. The third seminar, "An Unstable World: The West in Decline?," produced papers no less good, contained Fellows no less committed, and gave rise to discussions no less lively, than the two seminars that preceded it. Nonetheless, it did not achieve its purpose, for in the end we had no fuller understanding of what it is that we mean when we say that the "West is in decline," no more far-ranging ammunition with which to combat such a view, and no greater awareness of how history, literature, or the industrial arts may interact in pursuit of the same goals. The fault was mine, and it arose, I think, from the decision to focus on "a problem." Unless students perceive "a problem" to be *their* problem, it is no problem. Unless students recognize that acid rain poses a problem for them, their interest in the environment, for example, is likely to be academic in the truest sense of the word. What was found to be true in the first seminar defeated the third: too many students still think in the context of national identities, in terms of OPEC-inspired hostilities, Japanese competition, Soviet intransigence. These perceptions are not incorrect, but if one caters to them as a teaching strategy one has defeated the goals demonstrated (and achieved) in the first two seminars: one does not provide students with an understanding of general principles so that unhappily they may conclude, as the taxi driver did conclude, that History seemed to be but "one damn thing after another."

Of course, the notion of "decline" is itself rooted in Western culture. It partakes of the biological fallacy: that nations are like organisms, that they are born, mature, decline, and die. Cultures that assume such a sequence to be true of nations must also believe that the society either grows or decays: that one must be expanding or shrinking, aggressor or aggressed-upon, exploiter or exploited, in an economy of growth or of recession. Such an assumption feeds upon the conventional wisdom derived from the four arenas in which the historian operates: the economic, political, social, and intellectual. The very notion that a society may be in decline is more untouchable in the publicly supported classroom than a discussion of sexuality may be. The notion of decline, for any society, is based on a nineteenth century convention of thought so deeply rooted (to retain the biological metaphor) that it may not be approached through interdisciplinary inquiry. It was not, in the end, at this time and for the purposes of energizing and exciting the students to new inquiries about themselves, the Right Question. Thus seminar two taught seminar three, and all taught the instructor, the truth of a long-recognized historical position: since people are motivated by what they believe to be true, the most important study for the historian, the most significant subject for the teacher, and the most enjoyable subject for the student, is about what people *believe* to be true.

The third seminar, then, was not a failure: indeed, it was a success, for it returned all its participants back upon the most fundamental of historical and literary inquiries—how do we come to believe what we believe? The instructor batted no home runs, though there was many a three-base hit among the curriculum units prepared by the Fellows. One reminded us of the problem of the modern mercenary in society (and by extension, of the presence of the terrorist), for *soldier,* after all, derives from *solidus,* Latin for "piece of money." Another reminded us of how African literature in English may open up the continent of Africa to American students. Two others examined the visual arts, and how students might be taught to see, not merely to look. And the instructor learned how to give the taxi driver a better answer: not "I teach history" but "I teach historians"—for every teacher, whether of art, shop, or literature, was his or her own historian.

Batting .667 seemed alright, once we realized this.

7.

Finding the Key: Teaching Detective Fiction in the Developmental Classroom

Pamela M. Price-Anisman

When I proposed to create a teaching unit on detective fiction, I suspected that, for the first time in many years, I would have to read several books in order to gain a sense of this unfamiliar genre before I began to teach it to my students. I was dead wrong. I discovered that I would have to read many (oh yes—many many) varied examples of detective fiction. First, there were novels that served as a foundation for my own growing expertise but that might not be approachable or appropriate for the developmental classroom. Second, there were books that would become classroom reading as a result of my research. The seminar, therefore, became the landscape for my own investigative work. I would first become both student and detective, solving an unfolding series of questions about the body of literature. I would then become a guide who would translate this information into the keys that would lead my students to their own individual "puzzling out." The clues that screamed out, "This project will be a breeze," were all red herrings.

After several major metamorphic changes, the present unit has become a distillation and extension of my participation in Professor Robin W. Winks' seminar, "Society and the Detective Novel." At the outset, an attempt will be made to define the importance of the detective fiction genre as a teaching tool in relation to both style and social commentary. Novels that represent certain traditions (the "classics," if you will) will be briefly overviewed, offering any teacher an opportunity to establish a working knowledge of the genre.

The narrative that follows is an adaption of the original unit. Designed to be immediately accessible and useful both to the author and to other educators, the complete project includes additional material helpful to an audience largely made up of middle and high school teachers. The classroom version incorporates sections on four books that are discussed both as extensions of stated definitions and as individual (and teachable) works of fiction; all four will be mentioned but only two will be characterized in any detail. A collection of original classroom activities, also not included here, follows the narrative, forming a "hands on" companion piece to it. The activities serve two purposes parallel to the material presented here. First, they include specific passages from the books that are discussed which highlight certain "investigative" skills students need to develop. The second function of the activities is to reinforce recognition of general characteristics of detective fiction that they can employ while reading independently. A list of "detective terminology" was compiled and is included in the original text that establishes a working vocabulary for the genre.

Robin W. Winks, seminar leader, detective fiction puzzle-solver and author of (among many others) *Modus Operandi*, defines mystery detective fiction as "the underliterature of our culture." If we do not read it, "In the end, we are missing out on an entire set of clues. . .which most reveal the modus operandi of modern America."[1] Delving into the dark side of human nature becomes a necessary ingredient in the mystery novel which, "though a puzzle, is primarily an investigation of character in relation to crime as society defines it."[2]

Most inner-city students exist in a world of violence, deprivation, dashed hopes. These same students have strong opinions about right and wrong, crime and criminals, what is just and what is evil. For most, whatever a person can get away with is fair play—as long as no one in the teenager's own family is hurt or victimized or insulted. Crime, in the abstract, is almost seductive. Beating the system has always been a popular—albeit risky—game.

Without realizing it, these young adults perpetuate what they wish they could leave behind. But where does the cycle begin? Or end? With the individual? His actions? His society? All such questions form the real basis of good detective fiction. If we are lucky, students will begin to notice that the lines are quite fuzzy in what they read. The hunter becomes the hunted; the detective becomes the criminal; the criminal ends up the victim. New lines should emerge that are less reassuring (because they are less definitive) but more realistic. This last part sounds like I believe the good guys, the teachers, always win in the end. I know better than that; but at least we have to give ourselves a running start.

Our urban society is what the students think they know the best. Much of their self-image is built around talking "street talk" and on being "street wise." Cops and criminals, private eyes and perpetrators—all have mistakenly assumed that outsmarting or outliving each other will lead to success. Good detective fiction makes certain that winning the game does not happen too quickly, if it happens at all (and then, at what price).

The detective novel usually is an author's exercise in formula writing.

This limitation is also one of its strong advantages in the developmental classroom. The student's sense of accomplishment is tied to recognizing the expected steps in each work; once the how and why of the solved crime is understood, the student knows that he/she has successfully completed the assigned trick. We are not talking miracles here; developmental readers often thrive in a structured environment. In this unit, the "safe" environment offered is the technical landscape of the novels.

Mystery and detective fiction are more reminiscent of the puzzles and riddles of childhood than any other form of fiction; the secret is in the solution—and the comprehension of that solution. The creation of any puzzle begins with its conclusion; the whole is then divided into material that may or may not be rearranged but is always there to be retrieved. The child whose jigsaw puzzle is missing even one small piece has every right to call foul. The dedicated crossword puzzler is also justifiably horrified when a clue is genuinely misleading or an answer incorrectly spelled. No one is demanding straightforwardness in what students read; however, clues should be cleverly mysterious without ever cheating the reader. The underlying and, therefore, controlling factor is fair play: what the reader discovers must contribute to, not block, the solution. If the student can have confidence that, in each work he reads, the puzzle pieces will eventually fall into place, he will no doubt try his hand at the stuff more than once.

Numerous critics have written analyses of the structure of detective fiction. Most argue that the genre is skeletal. What hangs on the outside makes each work unique; the inside process, however, follows a fairly consistent pattern. The construction of most mystery and detective novels revolves around four basic elements. The author begins with the statement of the problem (the crime). Next, he must create, invent, or produce the information (clues) during an inquiry that leads to a solution of the problem. Then, the author completes the investigation at the point where the investigator declares that he or she knows the answer. More often than not, the novel will continue into a final phase: proving the accuracy of the declared solution to the reader through a careful explanation of the evidence.[3]

In most detective fiction, the major crime committed is against a person because (a) it more personally engages the fears and sensibilities of the reader, and (b) it naturally produces a general cry for an investigation. Murder is a most useful crime in detective fiction because it destroys the victim, forcing society, and, by extension, the reader, to seek the offender and to reconstruct the crime. The act of murder also creates a villain who is desperately searching for a way out of the web of disaster he has produced. The stakes are obviously quite high. Furthermore, in good detective fiction, the deadly game is played out by two adversaries who are equally clever, relentless, and seemingly untouchable. In thematic terms, the two players become the symbols of good and evil, morality and immorality, law and lawlessness, in modern society. The villain and detective are linked by the body of evidence that surrounds the crime. They approach that information from opposing positions: "The detective, of his own free will, discovers and reveals what the murderer, of his own free will, tries to conceal." W.H. Auden's essay, "The Guilty Vicarage," establishes a parallel between Aristotle's theory of tragedy and accepted elements of detective fiction. The most important common elements are, "Concealment (the innocent seem guilty and the guilty seem innocent) and Manifestation (the real guilt is brought to consciousness)." Preoccupation with the fine line that exists between guilt and innocence is woven into the fabric of the detective fiction formula. Auden's more formal diagram for the genre follows:

Peaceful state before the murder
|
False clues, secondary murder, etc . . .
|
Solution
|
Arrest of Murderer
|
Peaceful state after arrest

Here, too, the reader does not know the whole truth until after the detective and criminal have their opportunity for a final confrontation. Before the puzzle is solved, discovery of much of the evidence occurs out of sequence, creating the illusion of incomplete data and uncertain progress. After the solution has been stated, the detective can then calmly recreate the crime logically and efficiently for the eager reader turned participant. Emotionally and intellectually, the audience is finally satisfied.[4]

The teacher understands the duality involved in the genre. On one side, there is the dramatic action-filled effect of the story itself that is so attractive to the students. On the flip side, there is the logical problem beneath the narrative that may not have been solved at the same time the solution was revealed. For the developmental reader, the investigator bridges this gap in the reader's ability to understand fully; the detective is viewed as the hero of the action side of the novel and also as the guide that leads the student to the recognition of how and why the crime happened in the first place. The formula can lead the developmental reader to a real sense of independence as a direct result of the main character's ability to answer those questions that otherwise might have fallen back on the teacher or, more commonly, might have remained unanswered altogether. Puzzle pieces now in place, the student feels, and rightfully so, that he or she has seen the process through to the end.

In our seminar, Professor Winks posed the questions of who and what to read. The first task was to create a common background for the group. We read representative types from the four major schools of detective fiction. Any educator interested in doing a thorough job in the classroom should read examples of each type. A bibliography is included in the original format of this teaching unit that suggests appropriate titles.

Wilkie Collins began what Gavin Lambert calls the "first map . . . of a country in which the dominant reality is criminal."[5] Detective fiction began with sensational blends of both good and evil in both hunters and hunted. Collins led to the first traditional mystery school: the English country-house novel where snobbery and manners are mixed with violence. Of course, Agatha Christie and Dorothy Sayers reign here; however, their works are too remote, both in terms of language and traditions, to be taught to lower level readers. The spy novel, made famous by John Buchan in *The Thirty-Nine Steps*, plunges a hero into a totally foreign environment where he must rely on his own resources and no one else to accomplish his mission. Again, the language and the shifting shades of truth make the vast majority of espionage fiction too difficult to teach (although Ian Fleming novels remain popular because of the Bond films).

The third type, the American hard-boiled mystery, has often been transferred to film. Chandler's Phillip Marlowe is the classic example of the tough outsider whose only concern is the search for the truth in a landscape that is "populated by real criminals and real policemen, reflecting some of the tensions of the time . . . and imbued with the disenchantment peculiar with postwar American writing."[6]

Finally, there are the English and American procedural novels that draw heavily on the actual day-to-day police routine that leads the tough cop to his solution. Usually well researched, these novels are overwhelmingly detailed, and, of course, gory. Students may well be attracted to the violence; however, as teachers, we must be careful not to select novels with particularly graphic material that might overshadow all other aspects of the work.

The novels chosen as texts for the classroom fall loosely into these categories. The importance for the teacher is not so much the label itself as the tradition behind the label. Not all popular fiction emerged from the typewriters with no sense of literary or cultural history.

What title would fall under the curtain of "the good mystery?" Isn't, after all, the child's hand clutching at a windowsill in Emily Brontë's *Wuthering Heights* both the invitation and key to the solution of a puzzle? Or the attempted murder of the heroine's lover, Rochester, in Charlotte Brontë's *Jane Eyre*—doesn't the crime fuel the mystery at the very core of the novel? What could be more necessary, indeed, than the discovery by a king of another king's murderer? In *Oedipus Rex*, isn't it the solution of a crime that triggers all that occurs? Where am I leading? Follow the obvious clues.

There are literally thousands of novels to choose from that would include some form of mystery or detective story. Avoiding the obvious choices (Doyle, Poe, Christie) that students might choose to eventually read on their own, I have concentrated on one "laying down of clues classic" whose investigator is not a detective by trade, and three fairly contemporary novels where the culture will be fairly recognizable to the reader and where one or more crucial characters (victim, detective, or suspect) are the same general age as developmental seniors (18-20). Not one of the four would be judged to contain evidence of questionable teaching content. There is virtually no romance, no sex, no drugs. There is plenty of violence on or beneath the surface of all four; we do a disservice if we fail to recognize and confront what is also a major theme in our lives.

The popular detective novel is not a replacement for major works of literature. Detective fiction does offer the opportunity to complete successfully a longer work and then offers hope that a second can be read using skills learned from the first. There is a compromise for the die-hards who want to tread the beaten path once again. Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* is an excellent introduction to detective fiction that also adheres to "enduring" literary requirements. Obviously, background material on lawyers and members of Parliament in a socially stratified 19th century England will help students. Discussing "nice" streets versus run-down sections of a city—and how close these two sections will be—will help to clarify the essential element of the setting in the novel. Most important, the trained observations of an amateur detective (and the instinctual observations of a close friend) should help to make the students careful readers. We cannot expect critical judgments from people who have trouble reading complex sentences. We can expect that details will be noted and that opinions will be formed. The first section of *Jekyll and Hyde* should be read, if possible, aloud to the class. True, the teacher colors the interpretation with her/his oral emphases; better too many hints than none at all. Students cannot solve a puzzle if they haven't spied the pieces. No one is overlooking another obvious clue to the success of this venture; many students know who Jekyll/Hyde is from movies or television. But, I'll bet that not one of them knows why or how. Knowing some of the answers gives the students confidence. Because they will not feel threatened by total unfamiliarity, the students will be more willing to ask questions and look for answers. Finding the road signs will arm them for their next foray into a landscape of mystery.

Jekyll and Hyde can be taught successfully both as a carefully constructed theme piece and as an equally well-crafted investigative work. Mr. Utterson, a disciplined attorney, is well-prepared for the job he is undertaking. Students know, or think they know (aha! another classic tool of the mystery writer) what all lawyers do. Ask them. After the answers about big offices, fancy cars, and large fees (how true) have been cleared away, comments about cross-examination, looking at evidence, pleading with the jury (i.e., the world of the criminal lawyer) will follow. Some may even suggest that a lawyer builds his case by finding evidence as well as by using it. Utterson, then, may not be hard-boiled but he is, most certainly, capable of putting the pieces together. He is both sponge and analyst; so is any good detective.

London may seem like a forbidden city for slow readers. Students often miss the location and think they are in New York or New Haven or Boston. For those of us who are provincial about our cities there is a lesson to be learned from our students. A city is a city. The major rules of good and evil or of crime and detection are the same because the framework of all urban landscapes remains quite similar. The tables turn. The details observed about neighborhood conditions (as mentioned above) are clues as well as commentary. Checks, cane handles, clothing—these clues are accessible to our students; through their discoveries, they will become more sophisticated and satisfied readers. *Jekyll and Hyde* is a good beginning.

Any one of the three novels could make up a second half of a four-to-six-week unit in a developmental senior class. Using all four would involve half of a semester assuming that two novels could not be read simultaneously. In each, there is a cop or a detective trained by a cop. They then spend a lot of time watching. The advantage to all three detectives is that they are not armchair infallibles. They make mistakes; they go over evidence; they each get their man—eventually.

John Ball's *In the Heat of the Night* has one minor and two major advantages. The novel became a tremendously successful film that students may or may not have seen. In any case, they do have a face, Sidney Poitier's, for Mr. Tibbs. The character is rather stiff but he is recognizable and, therefore, readily accepted. More important, Tibbs is a good cop. The reader is both amazed by and attempting to catch up to Tibbs's conclusions. This detective sees the same evidence the reader sees but the clues fall together better for him.

Most chapters end with a last knowing word from Virgil Tibbs and the reader is left wondering, "How does he know?" For a mainly black student body, Virgil may be a little too proper, but he is still, most definitely, a BIG hero. Here is the second strong point about the novel: Virgil Tibbs, a black man caught accidentally in the deep South before Civil Rights legislation has reintegrated restaurants, bathrooms, and train stations, functions at a social disadvantage to which he is unused—AND STILL WINS. A brief history that contrasts pre- and post-1964 conditions in the South should send kids home to their parents with all sorts of questions. They will savor Virgil's victory once they understand the obstacles his environment has created.

Ball's novel does offer, in Tibbs, a somewhat overstylized character. He is almost too cool, too professional to be truly likable. In the final analysis, he may have no choice. Working in a white Southern community that wants no part of him, Virgil must choose his road carefully. To fight back means to uncover and to close all doors to any "easy" solutions to the crime. To remain a distant, seemingly accepting detective gives him the ultimate satisfaction of solving the one case that has sent that same narrow-minded community into an uproar. Tibbs holds all the cards.

Two other novels are certainly worthy of note. Hillary Waugh's *Last Seen Wearing* fascinates any reader because finding a missing body is only half the puzzle; discovering the motive behind the murder is equally vital if the murderer is to be found and then caught. There are dead ends, wrong turns, tailspins. Much can be learned from the detail and construction of this novel. P.D. James's *An Unsuitable Job for a Woman* appeared only a decade ago. It is a wonderful novel about Cordelia Gray, a young woman detective on her first case, who is struggling to learn her craft from a combination of remembered advice (from a dead partner) and her own excellent instincts. Students will love Cordelia and will strongly identify with the suffering she undergoes in order to succeed.

These novels always lead back to questions that not only solve the mystery but also mirror concerns of both the character's and the reader's societies. Most students will be, for the first time, comparing their own world to a fictional one; as a result, they will make judgments about society, about values, about living. Fundamentally, that is what teaching is all about.

Notes

1. Winks, *Modus Operandi* (Boston: Godine, 1982), 4.
2. Winks, *Modus Operandi*, 80.
3. The four stages are dealt with in more detail in R. Austin Freeman's essay, "The Art of the Detective Story," *The Art of the Mystery Story*, Howard Haycraft, ed. (New York: Grosset and Dunlap, 1936), 14–15.
4. W. H. Auden, "The Guilty Vicarage," *Detective Fiction*, Robin W. Winks, ed. (Englewood Cliffs: Prentice-Hall, 1980), 14.
5. Lambert, "The Dangerous Edge," *Detective Fiction*, Robin W. Winks, ed. (Englewood Cliffs: Prentice-Hall, 1980), 47.
6. George Grella, "The Hard-Boiled Detective Novel," *Detective Fiction*, Robin W. Winks, ed. (Englewood Cliffs: Prentice-Hall, 1980), 105.

8.

Teaching a Science Seminar in the Teachers Institute

Maurice J. Mahoney, M.D.

Joining the efforts of the Teachers Institute was an easy decision. Even on reflection, after working in the Institute, my reasons seem sound and my expectations reasonable.

I was curious about high school teachers and about the teaching profession. I knew the public image of teaching was one of a profession in disarray. There is a lack of budgetary support from taxpayers. Newspaper and journal articles report teacher burn-out, declining scores of American youth on standardized tests, low aptitude scores of those entering teacher education programs in our colleges, and a flight of teachers, especially in math and science, from classroom to industry. Calls for new approaches to teacher certification or recertification and new programs for continuing education (staff development) also abound. Perhaps the Teachers Institute would be one of the better vehicles to improve this situation, I thought.

There were other reasons. I knew I had a very personal stake in the quality of public education; I had several children partaking therefrom. I had already had my share of "lectureships" in elementary school rooms; the Institute provided me a new teaching experience, one that would have let me know more about the high school student and classroom. I also believed in the efforts to increase service and participation of my university with the surrounding community to build town-gown ties.

There was one further reason that was explicit for me, a professional reason. I am a human biologist, a medical geneticist. I see daily the ignorance and prejudice of genetics knowledge extant in our populace. My colleagues and I have concluded that the education of the younger generation, starting in elementary school, will be the only practical means of overcoming this knowledge gap. I hoped the Institute might provide some help and experience in that direction.

In sum, there were several reasons to join the effort. I did so and have taught one seminar that examined human fetal development. There were some problems, but generally the seminar worked very well. I shall share both the factors that seemed to make it work well and those problems or barriers to success that I witnessed.

There is major strength in the format of the seminar. Both the timeframe, about four months, and the group size, ten to twelve persons, foster solid accomplishment. The seminar came together with Fellows who had chosen the general theme. I further found it useful to allow refinement of the seminar topic during the first one or two meetings. The Fellows required an overall structure for the seminar but their input to its definition helped cement their commitment and the ultimate utility of their written units.

The seminar setting and the presumption of collegiality encouraged dialogue and participation right from the outset. The Fellows brought their knowledge of the classroom and pedagogical techniques and the seminar leader his knowledge of the subject matter and of how to organize the information. Without anyone holding a monopoly of skills there developed a comfortable feeling of each person helping every other person, including the instructor.

The requirement of a work product and the nature of that product are central to the Institute's design. This requirement forced progress by stages throughout the classes that were scheduled. Despite the anxiety felt by some Fellows, the curriculum units provided the goal and ultimate sense of pride and accomplishment that characterized the seminar. The units had immediate value. They were ready for the coming year's classrooms, and they could be shared with fellow teachers. Each Fellow in the Institute was working very directly on his or her own professional requirements and teaching plans.

For the Fellows a major value of participation was the meeting of peers. Teachers learned to know each other well through working cooperatively on a joint product. They also became comfortable using one another's work and with the concept of borrowing and sharing within and between school buildings. Too often, apparently, the schoolroom teacher feels isolation in his or her own classroom.

In addition to the concept of each other being a resource, the seminar also demonstrated to each of the Fellows the usefulness of many community facilities. These included the libraries and museums of the University, access to research scientists and their laboratories, and the existence of local industries that shared particular areas of interest. These resources provided invaluable aid for the development of curriculum units, especially of laboratory exercises, and they will continue to be used by the teachers.

Problems in leading a seminar were also recognized. Some of these must be common to any seminar, but others are perhaps more acute for a seminar in one of the sciences. An example of the former was a wider disparity in the quality of curriculum units than I had expected; this resulted in some disjointedness in the overall product of the seminar. There were also different targets for the various units, and this detracted somewhat from a unified product. Some teachers taught mainly slow track students, others gifted students; some had captive, and thus too often bored, students; some taught in sixth and seventh grades and others in eleventh and twelfth. These differences provided the challenge to avoid too narrow a focus for any given unit; the challenge itself was worthwhile but not always successfully addressed.

The more difficult problems that I found while leading this seminar came because of the nature of science and because the subject matter was that of a very active science. The information gap between the Fellows and the seminar leader was great, and it was easy for him to appear as "too expert" and to overemphasize the role of lecturer. The Fellows would then be too much like students eager for facts that were entirely new to them. There is an information explosion in many of the sciences and teachers out of college a few years must be especially diligent to stay abreast of even one area. Many teachers are expected to teach more than one area of science today.

Resources are also difficult to supply to teachers in the currently active sciences. Textbooks are outdated and information is scattered in current journals. Experimental methods are restricted to modern, active research laboratories, and materials for classroom teaching too often remain two steps behind.

The development of useful laboratory demonstrations or exercises was only partially accomplished in our seminar and this provided considerable frustration. In a primary sense, science is characterized by experimental observation and inductive reasoning. These should be interwoven along with facts in science curricula so that students have experience with the scientific method, so important in a modern society. Laboratory exercises often are expensive, and monetary considerations cause further difficulties to curriculum design. Ingenuity and adequate time to develop experiments can surely improve this aspect of a science seminar, and explicit recognition of this need should be present from the outset.

The experience of teaching in the Institute brought many satisfactions to all of us in the seminar. Importantly, there were new friendships, new paths for trusting relationships to aid the teaching function, and pride in a cooperatively produced product. Better teaching would seem to be inevitable from the confluence of a better information base, shared and refined teaching techniques, increased confidence and motivation, and access to colleagues both at a university and within the school system.

9.

Teaching about Prenatal Development in Biology

Elisabet O. Orville

Dr. Maurice J. Mahoney's seminar on "Human Fetal Development" attracted a pleasantly heterogeneous group of New Haven teachers. Some of us were in science, others in math; there were also a home economist and a sixth-grade teacher. We were represented fairly evenly by middle and high school teachers. I think we all knew each other by sight but many of us had not really met before. Our common bond was that we had all signed up for a large commitment of time and effort in the next four months and would therefore get to know each other well as we attended seminar meetings and researched our curriculum units.

It was stimulating to meet with teachers of such varied backgrounds; on the high school level we tend to compartmentalize our subjects. Math is rarely taught in a biology class, and genetics does not appear in algebra classes. But as one of the math teachers in the seminar pointed out, "There really shouldn't be any barriers between math and science. There certainly aren't on the research level." The seminars offered by the Yale-New Haven Teachers Institute encourage this philosophy by being interdisciplinary in nature.

The crucial element in bringing such a mixed lot together is, of course, the seminar leader. As well as being our "expert," he or she must try to understand each teacher's classroom situation, needs, and philosophy so that the seminar can be shaped into a form that is the most useful for all. I think that our seminar on "Human Fetal Development" worked extremely well because of the flexibility and concern of the seminar leader. He did not just impart information, but always asked, "How can you use this in your classroom?" Communication was definitely a two-way path.

The field of human genetics and fetal development is relatively new and expanding by leaps and bounds. Very little of the information and research techniques has filtered down to the level of high school biology texts (although our students are often aware of the latest sensational advances from watching television).

What we high school teachers learned in college, whether pre- or post-Sputnik, is often what we still teach in our science classes. It may be good classic science, but it is ancient history. Our students deserve better. The books and audiovisual materials we use are often similarly dated due to school budgetary restraints. I have, for instance, a genetics filmstrip at my school which refers to the forty-eight chromosomes in human cells, even though in 1958 it was discovered that there are only forty-six! These are the reasons why we science teachers, especially, need interaction with professionals in our field, in order to upgrade our knowledge.

The other teachers in the seminar felt the same as I, and we had many questions to ask Dr. Mahoney at our first meetings. For instance, Is leukemia inherited? Will the baby be affected if the father has taken drugs? Does the "pill" cause birth defects? We had stored up these questions for years.

When weekly meetings began in May, we settled down to readings, lectures, and discussions on the topics outlined in Dr. Mahoney's bibliography. The readings were comprehensible to all, but sometimes during the discussions on current genetic research even we teachers who had majored in science in college found ourselves in *terra incognita*. The information and techniques were totally new to us. It was good training for us, though, and the math teachers took heart when formulas appeared on the board.

One point on which there was complete agreement among the Fellows was that we needed to learn more laboratory techniques that could be used in our classes. Scientists learn by doing experiments, and we teachers all felt that we would like to bring back some "hands-on" procedures from the seminar so that our students could see for themselves what we were talking about. My biology classes are not "tracked," and the students vary greatly in both their reading and thinking abilities. The one thing they all enjoy doing is experiments. Labwork seems to even out differences among students; the slower ones take pride in working with equipment where the brightest ones will question and go even further than the teacher had planned. I feel strongly (and so do the other science teachers) that a good science course, whether on the middle or high school level, should be based on labwork.

Dr. Mahoney obviously agreed; he arranged for us to visit his laboratory to observe cell culturing and human chromosomes. Unfortunately this area of labwork is difficult to transfer to a school setting, but we arranged the next best thing: we will borrow microscope slides of human tissue from his laboratory, as well as ultrasound pictures and models of developing babies. In addition, he and his associate, Dr. Cara Smith, have already come into our classrooms to talk to our students. Yale does not seem quite so inaccessible any longer.

Probably the most important outcome of any seminar is the curriculum unit that each teacher writes for herself and for other teachers in New Haven. The guidelines for writing such a unit are fairly gentle, gradual, but very insistent.

I decided to write my unit on unborn babies since I teach at McCabe Center for Young Mothers in New Haven. This is a public school that offers pregnant teenagers a regular school curriculum, as well as special support from nurses and social workers.

I was interested in how the fetus is adapted to its intrauterine environment, while at the same time preparing for life outside the womb: a topic that was broad enough to be of value to biology teachers at the other high schools as well as my pregnant teenagers. In individual conferences Dr. Mahoney suggested numerous references. I began to immerse myself in the journals and books at the Yale Medical Library. The field of Perinatology, although new, is large, and I often felt overwhelmed by the sheer volume and technical difficulty of much of the material. It was, however, a great satisfaction to refine it to my layman's level.

Many of the units written by Teachers Institute Fellows in science seminars are extremely factual, in contrast to units in the humanities which express a more personal approach. I suspect that this is because of the nature of the subject. We science teachers all have a lot of "catching up" to do in becoming current in our fields, and this is reflected in our units. I think that the ideal science seminar would be one in which we teachers spend a good deal of time in the laboratory, perhaps just learning basic techniques which would be transferable to our classrooms or maybe venturing further into simple experiments. That would certainly eliminate the ho-hum quality of secondhand information that we often impart, and would definitely make us better science teachers.

When sitting in the Yale Medical School Library surrounded by journals, books and reference cards, it was often easy to forget the real reason I was doing all this research. This is why the lesson plans that we write for our units are so important. They bring us back to the reality of how we are going to use what we have learned in our classrooms.

I soon realized that I would want to include a lesson plan on the etymology of scientific words. The field of Perinatology contains much technical and difficult vocabulary which would be overwhelming to high school students. For this unit I developed a short lesson plan on the Latin and Greek roots of such words as *perinatology*, *toxemia* and *circumcision*. Students are to look up the meaning of individual roots (*peri- nat- ology*) on a list and then, without using a dictionary, they are to try to figure out the English meanings of the words. It becomes a game for them.

The next step is to make up their own new scientific words by combining various roots. The object is to show them that the imposing language of science is not sacred, but was invented by scientists as the need arose. The thing to be emphasized is that students should never have to memorize long lists of words, but rather to understand their parts and to enjoy using them.

Another lesson plan in my unit treats the plotting and interpretation of line graphs. Science students should become comfortable with the construction and interpretation of all sorts of graphs and realize that they are useful tools. Occasionally I get the complaint from students that this is NOT a math class and why can't we get on with regular biology? However, the math teachers in the seminar and I would agree that math learning is reinforced if it is taught in science classes as well.

This lesson plan combines graph-making with a discussion of the different variables that affect the growth of the fetus. Students are given the data for normal fetal growth, in grams, from conception to birth and asked to plot them. Then we discuss the other possibilities. Supposing the mother has diabetes, would the baby be larger or smaller than average? The students then make a curve based on these data. Several other variables are considered such as malnourishment, smoking, and twins.

Writing meaningful lesson plans for my unit was not easy; at this point the expertise of the other teachers in the seminar became very important. Each of us presented our lesson plans to the group, which responded with concrete criticism and encouragement based on many years of cumulative teaching experience. Math teachers and middle-school teachers often had special insights to offer the high school teachers, and our seminar leader cheered us all on. Writing the lesson plans was definitely a group process!

The end product of the seminar was a volume of units that was both comprehensive and useful, ranging from genetics and cytology to fetal development, birth defects, and maternal care during pregnancy. A less concrete but just as important result was the closeness that developed among the participants that has helped bring us out of the isolation of our individual school buildings. When the volume of our Institute units came out in the fall, we held a spirited reunion.

10.

Teaching Teachers: A Faculty View of The New Haven Teachers Institute

Richard H. Brodhead

The New Haven Teachers Institute might be described as a program in which two groups having a great deal in common—the faculties of Yale University and of New Haven's public high and middle schools—come together to discover and build on their common interests. Whether they teach older or younger students, in public or private institutions, such a description might continue, all of the participants of the Institute are members of one profession; and whether they teach at the most advanced or the most elementary levels, they all work in the same disciplines, and so inevitably share assumptions and commitments. What could be more natural than for them to pool their thinking?

Alternatively, the New Haven Teachers Institute might be described as a program in which two groups having next to nothing in common—the faculties of Yale University and of New Haven's public high and middle schools—conspire to invent interests that they might be said to share. The work these groups do, this account would emphasize, might go by the same name, but in fact the terms on which they practice their profession put deep gulfs between them. One is used to teaching the extremely privileged, the other, commonly, the extremely unprivileged; one assumes students already highly prepared, the other students who need to be prepared; one associates its discipline with recent elaborations of specialized knowledge, the other with traditional and basic skills; and of course a host of other differences follow from these. When these groups come together, this account would conclude, it is less likely to be because they feel united in their labors than because they are troubled by the lack of such a unity. And if they assume in advance that they have large areas of common ground, they are likely to be unpleasantly surprised.

The anomaly of the Teachers Institute—but also, I think, the reason why it works—is that both of these contradictory descriptions fit it equally well. Half of the paradox of the Institute is that when its participants approach each other expecting to find a community of experience, they find, instead, how different their work-lives are. In my own case, while I certainly knew in a general way that the classes the teachers in my seminar taught were quite unlike my own, I was still constantly surprised by the particulars of their educational situations, and by the reminders they offered that our everyday worlds were worlds apart. Most of my teachers, I learned, locked their classrooms while teaching; where I teach, of course, control of students' physical behavior is so perfected as to be invisible. I sometimes find college freshmen immature in their literary responses; looking at one teacher's photos of his sixth graders reminded me that his audience was immature in a much more fundamental sense. I am sure I am not the only Institute instructor who found that the more I learned about who and what and where and how my teachers taught, the more out of place I felt. What did I, of all people, know about the situations these teachers faced day after day? And what possible application could what I did with my students have in scenes so utterly remote?

Anxieties of this sort are built into the role of an instructor in the Institute; and no doubt our teacher-students have their own corresponding versions of these anxieties. What helps alleviate them is that the other half of the Institute's paradox is also true: namely that when its participants approach each other expecting to be irrevocably divided, they are always discovering that there is, after all, real community between them—that their professions (in the sense of both what they do and what they believe in) are in fact not unrelated; and that the other's work might strengthen his own.

The Institute builds on the simultaneous oneness and difference of its constituent halves in the way it organizes their work together. The Institute operates through a set of seminars, each led by a Yale professor and containing eight to twelve New Haven teachers, in which, after exploring a subject of mutual interest, the teachers prepare a detailed plan for a curriculum unit growing out of that subject, to be taught in their classes the next year. The Institute aims to strengthen public education, in other words, not by acting on it in an immediate way—by providing funds, for instance, or inserting outside experts directly into the teaching process—but by helping its teachers form more thoughtful and imaginative ideas of how education can be designed. The faculty leader of the seminar makes no pretense to know how, exactly, the students at the far end of the process ought to be taught; but he does pretend to know, and in an especially expert way, something that might enrich and enliven the educational program that is offered to them. In the seminar he invites his teacher-students into some portion of his expertise, then asks them to figure out how they can adapt what they learn there to the needs and uses of their classes.

To say this is to suggest that the role of the faculty in the Teachers Institute is a peculiar one. On the one hand, he must be the instructor of his seminar. To bring its members to the point where they can think their subjects and protocols through in a genuinely new way, he must be willing really to teach them: to lead them to new materials, and above all to open out new frames of understanding for them. But on the other hand, he must also *not* be the instructor in any usual sense. His goal, here, is less to teach his students than to enable their teaching of their students. They are not in his seminar to learn his subject, but to remake it into their subject. In this sense his real function is not that of expert or authority but that of co-collaborator, working, with his high- and middle-school counterparts, to reinvent the terms on which their shared field can be communicated to others.

Teaching one's usual subject in a context where teaching has such unusual goals is a stiff challenge. Performing the role I have just outlined requires one to construct kinds of courses almost by definition radically unlike anything one has taught before. And even when the outlines of the course turn out to be well-drawn, the work, session by session and exchange by exchange, of making the seminar serve these quite unfamiliar ends requires large measures of patience, flexibility, and willingness to fail and try again.

The challenge of having constantly to rework the usual terms in which one conceives and presents one's field is, I would argue, the greatest benefit that a program like the Institute offers its faculty participants. To show how it operates, I might tell a little about my own experience. When I was asked to teach in the Institute for last summer, I had the (at this point very vague) idea that I might offer a seminar on autobiography. The topic seemed plausible enough. Autobiography was a subject of sufficient generality, I guessed, that it might hook up equally well with the work of teachers at many different grade and aptitude levels. It seemed, as well, a kind of writing that might have very general appeal, one that did not assume a pre-commitment to "literature" unlikely to be found in early grades or inner-city schools. I had just been teaching a series of autobiographies in a seminar at Yale, so that the subject was of fresh interest to me. And I had found in that class that autobiography offered an especially effective way of demonstrating the nature and action of style—another reason why it might be useful to teachers trying to promote awareness of language and its powers.

These were the grounds on which I first proposed my course. But significantly, thinking of this course as a project for the Institute made it take some further turns. It was clear that in this context I could not expect the primary interest in the internal play of complex literary texts that I would take for granted in a college literature class—the claim for autobiography's interest would have to be framed in very different terms. Further, if my seminar was to speak to the central problems its participants faced as teachers, it could not deal with literature alone, but would also have to address the issue of student writing. In face of these necessities my course gradually refashioned itself—most crucially, by coming to identify autobiography not with a few remarkable books but with a primary human impulse, the impulse that makes us, in addition to living our life, also have to tell it and retell it: to record it, to recount it, in a hundred familiar ways to bring it to expression. Conceived in this way, any kind of text—a formal, printed life, but equally, say, a scrapbook; the stories of illustrious men, but equally those of students themselves—could become a revealing object for the study of autobiography. And conceived in this way, autobiography could be presented to students as an expressive art they were in many ways masters of—such that a program of student writing built out of autobiography could make writing not some alien, unmasterable skill designed endlessly to expose their incompetence, but part of their existing competence, a power already in their power. As finally evolved my seminar's idea was to stimulate thought on the reading and writing of autobiography, with reading and writing understood not as separate but as means to one another: to produce courses, thus, in which doing their own autobiographical writing would make students aware of the problems the authors they read were facing in their writing; and in which seeing how these authors solved their problems would enrich the store of expressive means at the student's disposal.

This was the state my conception had reached by the time the seminar began meeting, in the spring. But of course once it met, it was clear that many further adjustments would have to be made. One thing the first meeting revealed was simply that the actual participants in the seminar were much more diverse than I had imagined. They were diverse in every way, but most crucially in their prior understanding of the subject: one of my teachers thought that autobiographies were written mainly to make money; another clearly knew much more about contemporary American ethnic autobiography than I did. Just as significantly they differed in the audience their work would be directed back toward: some of my teachers taught high school seniors, others sixth graders; one had accelerated sections, several remedial ones; some taught English, as I had expected, but one taught it as a second language; and two taught mainly history, and one taught only chemistry.

Another problem that quickly became clear—not that it was completely unforeseen—was that my teachers and I lived in very different literary universes. The works that occurred to me as standard examples of autobiography were largely unknown to them, and I was often equally ignorant of theirs. I had not planned, of course, to rely on obviously oversophisticated texts—*The Education of Henry Adams*, for instance, or *The Autobiography of Alice B. Toklas* (but what does autobiography mean, to a professor of American literature, if it does not mean works like those?). But even the works I thought would be more widely teachable often turned out to be, from their point of view, unsuitable for use with their classes. How our study could be focused became as big a problem as how our interests could be made compatible.

But the greatest difficulty was that none of us knew how to do the different *kind* of course that an Institute seminar embodied. We all knew how to be either the teacher or the student; how to be co-collaborators was more of a mystery. I certainly knew how to present a subject to a class; making a class re-imagine how a subject could be presented was a different proposition. Let's not study books as if they were independently interesting, I was saying, but only as they could help make students aware of and adept at expression in the most general sense; but of course all my acquired instincts as a teacher went in exactly the opposite way.

I will not pretend that all of these difficulties were ever overcome. But I will say that they were overcome much more successfully than I initially expected. And further, the way in which they were resolved showed the practicability of the Institute's ideal of collaborative co-creation. In our discussions my teachers and I could see at once that no single texts we could look at would be teachable in all (or even in very many) of our classes. But we could also see that aspects or problems in autobiography could be identified that all of us could profit from investigating, and that each of us could then relate to his teaching in his own way. Our weekly sessions, then, were organized around a series of questions about autobiography, some mine, some theirs, some genuinely mutual inventions: the question of voice in autobiography—how individualized expression is achieved in language, how autobiography's voice both reflects and creates the individual identity of the living autobiographical subject; the question of autobiography's history—how and why the self's record of itself has changed through time; the question of sincerity—how autobiography can recover and record authentically felt experience, whether it need reflect such experience or can invent the life it purports to record; the question of selection—what could be put into or left out of an autobiographical account, what different images and knowledges of the self different ways of selecting its history might create; and so on.

For each week's session we would read written selections that focused the issue at hand in a particularly illuminating way. These assignments were sometimes my constructions, sometimes my teachers' ideas—but in many of the most successful cases they were a combination of the two. I wanted to hold two sessions first on autobiography's tendency to organize life-history around moments of crisis, then on what happens when sheer uneventful everydayness is made into autobiography's focus. I had the idea that this contrast could be pointed up by comparing James Baldwin's "Notes of a Native Son," a piece in which crisis is piled on crisis—a father's death in a historic race riot, an initiatory birthday on a crisis of belief—until the texture of ordinary life all but disappears, with selections from Maya Angelou's *I Know Why the Caged Bird Sings*, in which potential crisis is always being defused by the pleasurable memory of mundane detail. These texts served to make my point well enough, but the point was both reenforced and marvelously expanded by the works my students added to our assignment: first a sheaf of their own students' essays, full of remembered hurricanes, arrests of parents, and deaths of beloved pets—perfect proof of how various crisis can be and how natural it is for us to arrange our told lives around them; and second, examples from their own reading of literature of the everyday—several of which, including an unforgettable passage from Laura Basse's *An Uncertain Memory* (a book I had never heard of), turned out to illustrate this idea far better than the work I had chosen.

Having talked about our readings in such a way as to bring a general problem in autobiography to our own fuller awareness, we would then try to reverse ourselves, and to consider how what we had been discussing could be made available to our students, and how it could lead to a program of student writing. This was the part of our work to which the teachers had the most brilliant contributions to make. I will not pretend that my co-workers were all pedagogical geniuses. Nevertheless when it came to thinking up ways in which a more or less abstract idea could be translated into a program of exercises, they exhibited a freewheeling improvisational inventiveness that I found quite remarkable, and from which college composition teachers (myself included) had much to learn. The best of their ideas—which they freely borrowed from each other—not only set interesting challenges for their students, but also made their writing not ancillary to learning but a central means through which learning could take place. One week I had them read selections from Thomas Shepard's *Autobiography*, Benjamin Franklin's *Autobiography*, Wordworth's *The Prelude*, and Frederick Douglass's *Narrative* as representative of different ways in which the self pictures and understands itself in different cultural and historical situations. How, I then asked, could you get this idea across to your students? One answered: "You could have them come to class dressed up in the costumes of a different period." Another: "Not that; then they'll think the difference is just one of costume. Tell them they have to talk the way they would have at that time." And another: "Or have them tell what some part of their day would have been like in different historical circumstances." And another: "Or have them take one of these readings and then write an account of something that has happened to themselves, but using, say, Shepard's way of feeling and describing it; then rewrite some event in Shepard's narrative, retelling it as they would have experienced it." In an exercise like this last the act of writing might give a student a feeling for the historicality of experience that he would be unlikely to get from reading and discussion alone. But I falsely isolate it as an example: the worth of such a dialogue lies less in any set assignments it might produce than in the way it reenlivens everyone's ideas of what they could ask their students to do.

The actual good that a seminar of this sort will achieve, either for the teachers who take it or for the students they then return to teach, is not easily measured. It is easy to dream up wonderful benefits that participation in the Yale-New Haven Teachers Institute might yield—a teacher corps rededicated to its work and and refreshed in its sense of what that work is really about; in consequence, a student body for whom the elements of knowledge are made accessible, not remote, and lively, not deadly, through their education. Whether any of this is so is, of course, not in my power to say. But I can say, from my own case, what benefits the Institute yields on the faculty side. When I signed on with the Institute I expected that the pleasures it would yield would be largely those of the worthy cause—the mild joy of knowing that, with only minor personal inconvenience, one had made a contribution to the public good. But I am not the only participant I know who felt, upon completing the Institute, that the principal good I had done was to myself.

It might be explained this way. To be a professor of the humanities is to assert at least implicitly that, however narrowly it is organized in one's daily practice, the work one is engaged in is of general human applicability, and its study of general human value. But in the world of the university this assertion is neither very seriously challenged nor very easily confirmed. The claims of the humanities are already granted there—but granted, we know, as one of the assumptions shared by the well-educated, the very assumptions that set them apart from those outside the wall. Teaching in a program like the Institute takes this profession out of its usual supportive confine and challenges it to reestablish its validity. In doing so it subjects this profession to strenuous testing: makes it have to discover what it is in its work that can claim to be of really general significance, and how it can establish that significance to the whole audience it purports to address. The strain of this situation is genuinely painful, but even a very incomplete success in it yields a correspondingly great pleasure; the pleasure of finding that what is most important to us can in fact be made important to others—and not just the others who agree with us already, but those who have the least reason to share our assumptions in advance.

11.

Teaching Through: The University and the Development of Minority Literature

Michael Cooke

In the nature of things, a university is more likely than a secondary school to offer courses in fields not much in demand, not high in commercial value. The reason is not far to seek. Secondary schools by and large have a programmatic mission, to cultivate a readiness for the business of life. Their university-bound students may make things a bit less topical, but never enough so to shift the balance. With universities, again by and large, we see a more abstract mission, the pursuit of learning and the cultivation in the individual student of powers that may be applicable to the business of life, but without being ultimately answerable to that business.

In classroom terms, the presumption in the university is that the student will discipline and interest himself or herself, in relation to the material, whereas in secondary school the odds are that the teacher will spend a good deal of imaginative and physical energy trying to catch the student's interest in the first place (though we all know some university professors unfurl rolls of toilet paper to make geological time more graphic, or climb atop desks and peer out into the distance to bring home Keats's "On First Looking into Chapman's Homer").

The very idiom we apply to the university years, "higher education," suggests a relationship of aspiration and, at best, condescension between secondary school and those years. And so the university is left with two hallmarks in the popular mind: general uselessness, and general hauteur. No wonder there was such an outbreak of resentful and reformative spirit in the country a decade and a half ago.

It is easy, and to some appealing, to think that the tremors that unsettled academic routines in the late sixties, and which seemed destined to reorder long-standing forms and principles, are over. Both the raw energy and the declared purposes of all that stress and strain prove hard to find nowadays. If anything students appear even more diligent and dutiful than the *status quo ante*. Most of the programs instituted to honor and embody the spirit of the period have vanished too. It might be the liberal thing to deplore the waste of all that time, all that energy; but it is probably more typical to feel relief and say, with Eliot's agitated young woman, "Thank God that's over."

But is it?

The recent disturbance in Harvard University over the status of the Afro-American Studies Program may make us cautious on this question. Here was a prestigious university that had gone out of its way (a) to set up the Program, and (b) to institute procedures and secure appointments that would satisfy its constituency. And yet dissatisfaction broke out. What will happen when the national dimming of prospects for black students in higher education comes home, not only to the people who gave so much in the sixties, but also to those who because of them have come to expect so much?

There are those who argue that the "dimming" was inevitable, for the light was at best moony. Black students, they claim, are by venerable tradition ill-motivated and ill-prepared. And yet the recent improvement in national college-board examination scores seems to have been principally a reflection of improved scores for black students. One is reminded of the antithesis between conservatism, which assumes that things can only get worse, and teaching, which assumes that things can only get better. Such an image of teaching influenced Yale, supposedly an arch-conservative institution, to join with the New Haven School System and form the Yale-New Haven Teachers Institute. Interest in this program has increased at large, and many areas seek to establish comparable operations. In this light, we are asked to describe what we have been doing, and (I think) to offset a fear that what we have done may not be a replicable commodity, but only a freak of circumstances.

In what follows, I do not speak for Yale University, or even for my Yale colleagues. It has been of personal value to participate in the Institute, and to have to muse upon my participation. What shaped my efforts? How could I, who would doubtless prove a failure in high school teaching, do anything to benefit people who were getting along very well there, Thank you? What made my efforts "take" with my partners-in-priming-the-pedagogical-pump?

The teachers who shared my course with me will, I trust, concur that it was not set up as a series of tasks, with tight arts and squared corners lashed down against the winds of personality and circumstances. Rather, it was a sort of sailing together into new waters, having a special freight and a general direction, but dealing gyroscopically with the gusts (and disgusts) of the way. We knew our Indies was a better high school program, and managed to improve on Columbus in at least the respect that we continually questioned ourselves and our direction. Let me attempt to set forth some compass points or principles that influenced my engagement and helped to account for the tacks we took.

The relative stillness of the academic scene today may be construed as evidence of a diligence without relish or cheer, and of a duty that is leaden and depressed. Students who used to clamor for relevance are not clamoring for anything, but simply questioning everything. They question the range and the number of courses they must take, the extent and the particulars of the materials in a given course, the paper assignments, the function and benefit of examinations, the propriety of grades and records. . . . Not immediate "relevance" is at issue, but primary reason for going through the process of education at all. The sharp growth of interest in law and medicine and journalism and economics can be accounted for by the fact that these areas supply a plain, practical reason for academic life: with the education, or even just the degree, in these areas, one probably can find a place in a constricting economical situation, and if it looks like a way of involving oneself with justice or humanity or truth, so much the better.

Still, the challenge of the new silence remains, and nowhere more palpably than in the fields of language and literature. We do not boast any universal art form based on words, any popular literary culture such as the Greeks had and developed into the astonishing authority, without authorship, of *The Iliad* and *The Odyssey.* It may be that television is the closest we have come to such an art form since the Middle Ages, but for all that McLuhan has said television is community-wide without becoming communal—we do not share in the performance on the screen, and we see it in cells of isolation.

Literary culture has lost its popular base, but has survived this disability to achieve a kind of limited nobility and splendor; we may see John Milton as the deliberate prophet of this situation, summed up in his motto: ". . . fit audience find, though few." The modern instance is James Joyce, who demanded a lifetime of study of anyone who would understand his work. Instead of knowing, axiomatically, as any Greek or any citizen of medieval London would, that the verbal art form is about and for all of us, we suffer in the paradoxical setup where its consummate mode, the book, is accessible, and neglected, as never before. Thus if our times make teaching problematical, to teach language and literature turns into an exercise in double jeopardy, and of course to teach *minority* language and literature must multiply the difficulty by no negligible factor.

Even people of unusual equanimity in the literary field—to train my focus there—have latterly felt a crisis of vocation, a crisis of culture. The old canard, "those who can, do. . . ," rings hauntingly in one's ears, and it is defiance more than conviction that retorts:

Those who can, teach;
Those who can't, hoard.

We look for reassurance and reinforcement outside, and find it missing. What would happen though, if we looked to the nature of teaching, and to the character of our material?

Whether we teach in high school or in college, almost surely each of us has met people who appear just plain unconscious of what work we do as teachers of literature. We say we teach essays or poems or short stories or plays, and they look interested, but vague, and it turns out that they think of us as linguistic masons, pursuing unknown rites, or as grammatical pruning shears, devoted to making our students' sentences tidy and their use of words precise. Concerning the latter notion, we can concede that tidy sentences and pithy words matter a great deal to us. But they are hardly the reason why we teach poems by Emily Dickinson or Alice Walker or Nicolás Guillén, and short stories by Jorge Luis Borges or Jean Toomer or James Joyce. Tidy sentences and pithy words are not what we teach.

What, then, do we teach? If our work is not merely masonic or esoteric, how do we account for it when people do not immediately separate sentences and idioms from poems and plays? If we consider chemistry or even history, it seems by contrast so straightforward a matter to say what teaching involves. Why is it so different with literature? How is it so different? On the face of things chemistry and even history have a hard objective content. Litmus paper turns red in acid solutions, hydrochloric acid explodes if water is poured on it; these statements can always be verified by experiments (though they are hardly experiments—it is a matter of brute mimicry of what once, for one or two individuals, was a true adventure and vital experiment). By the same token, the bloodless revolution of 1688 in England or the revolution of America against England in 1776 and the surrender of Cornwallis to Washington in 1781 can be verified by checking records and documents (and finding that what is a record for us was once immediate, urgent life). But how do we verify a poem or a play? We may say, we verify it by itself, which is of course not verification but tautology. Literature seems to have little to warrant it, or to rely on, outside of itself.

This contrasting of literature with chemistry and history is a plausible one, but we may well ask from the point of view of teaching whether it is just. It hardly seems fair to reduce chemistry and history to brute matter of fact and information. I have already indicated that a chemical experiment and a historical event originate in personality and pass through a stage of irresolution. Both result in a settled condition, as formula or fact. But neither divorces itself from its origin. It would seem rather that when we teach chemistry and history we are recreating, in a highly condensed and economical form, the process whereby formula or fact came about; we are recreating, in our students, the human condition that gave rise to formula and fact, as well as transmitting these in final form. In other words, our students find out their human *capacity to produce* chemistry and history, and not only the external data of what these disciplines have produced. A few may carry on to become pioneers, and teach us. At any rate, the basic level of competence in history and chemistry is elevated, to the general good. For both history and chemistry will afford students an abstract sense of how data congregate into evidence, of how random factors affect large systems, of the necessity for precision and thoroughness as well as formula and fact. They learn various possible and transposable terms of engaging in the enterprises of being human, even as they acquire means of gainful employment with DuPont or the National Archives.

On the surface literature does not yield a product; a Boy Scout surpasses Thoreau for making his way safely through Maine Woods. And yet it would appear that man scarcely gained mastery of practical tools before he began to use them for the abstract purpose of inscribing his impression of whatever was important or focal in his life. Cave drawings are our earliest narrative work, our earliest stories of aspiration and need and value. Literal writing begins not with fact as fact, but fact as momentous doings (or designs), as natural magic, and quickly turns into myth, or the projected image of man's place in the universe. If literature has no product it is because it is itself the product of man's most intimate encounter with himself. It is not what man thinks about himself, or philosophy; not what he remembers about himself, or history; not how he describes and seeks to define himself, which would be sociology or psychology; not how he justifies himself, which results in political theory; not what he engages himself to do, for that is law. Rather literature is the way man envisions and embodies himself, act and spirit, incident and system, in the only mode of self-recognition available to us that keeps the subject essentially alive while impressing upon him standards of time and judgment.

In sum, the product of literature is the status of man's self-recognition, in an ever-enlarging mosaic whose pieces also merit scrutiny in themselves. Far from suffering by comparison with chemistry or even history, which will tend toward a single authority of viewpoint, it is a tribute to literature and to man that so many representative visions co-exist. Copernicus supersedes Ptolemy, but Milton does not supersede Chaucer. Rather he adds a dimension of multiplicity to man's self-recognition, to the substance of his articulate humanity. That multiplicity, but also the integrity of the single vision constitutes a large part of what we teach.

The rest of what we teach is each of our students is himself, that is to say, his power of recognizing his implicit and potential being or condition in what he reads. For literature involves the self-recognition not only of the writer, but of the reader as well. As Coleridge long ago observed, literature makes collaborators of us—we might also have written the pages, so immediate and clear is their freight. At least, this is so sometimes. But as the product of individual enterprise and inspiration, literature is also properly subject to charges of wantonness or weirdness. In effect change in literature works by negotiation between the comforts of the familiar and the fascination of the new. As these negotiations develop, literature shows us not only what we are, but what we are becoming and may become.

In relation to black literature, then, two questions might leap to their tongues. Does negotiating it into its rightful place mean we all are becoming or may become black? And again, if it's really the same old life in another guise, why go to the trouble? Reading for self-recognition seems a narrow, spidery, navel-gazing business. But the case sounds worse than need be, as we can see if we turn our attention to something too often taken for granted, the context of teaching, or what it seems apt to call "teaching through."

Let me approach a positive explanation of "teaching through" by sharing with you the chief grievance one of my colleagues has with our profession. He complains that three years, or seven, or even a dozen years after he has taught them, erstwhile students of his write to ask for recommendations, or advice, or just plain recognition of their still being alive. This colleague of mine says that people don't do this sort of thing with doctors or architects or lawyers or members of any other secular profession. And he thinks the reason they do it with us is that we teachers "*do not charge*." Of course there's something to what he says. But I wonder if he is finally complaining about a financial burden, or making light of a moral burden. Does a student seek our advice because we don't charge for it, or because we are presumed to care enough to give it? Is there something in what we do as teachers that goes beyond the transmission of skills and information, and enters into our students' conception of themselves as human beings, so that they see their developing talents not just as salable commodities but as modes of human expression and development?

In other words, are we teaching our students one thing explicitly in our classes, and something else implicitly through their lives?

This is not to revive any notion of the teacher as a paragon. We are well rid of that notion, I suspect, because it boiled down to a crust of external behaviors without human contact or nourishment. I am talking about a teacher as someone responsible for a certain material and certain group of students, even if he grumbles about office hours or bus duty or committee meetings. This teacher appears to the students as someone who knows something, and even now we are not too jaded to admire knowledge. But more important, the teacher appears as someone who cares about knowledge as a useful thing in the world, and as a good thing in itself. In the long run, I think our capacity for caring, our sense of values is the matrix in which our students' learning takes growth.

Teaching takes a double object, subject matter and students. The former stays with us, if we are lucky and work hard. The latter may occasionally come back to us. They come back after three years or twelve years because, if we have been lucky, the act of learning—the subject matter—and the state of being—the human person—interanimate each other in the conduct of our classes. And we give advice without charge because we care and never stop to think that caring may be priceless. For while we teach our students care with material, we also represent what it means to care about caring.

We must never forget the histrionic dimension of teaching, for willy-nilly we enact ways that our students recognize and no doubt occasionally try out. There is nothing wrong with this histrionic dimension, it really defines our work as human. Like any other animal born, we cannot help being members of our species, but we are the only species that chooses what kind of member of that species each of us will be. And the kind of human beings we become depends on what we care about, what we make sacrifices for. At the same time, we cannot teach anyone how to care; we only, in some way, exemplify it.

I do think we serve as unwitting models—mind you, not paragons—for our students. I myself have been a model for a student; this is said not with boasting but with some pain. A few years ago I happened to ask one of my students what he intended to do upon graduation. Somewhat to my surprise, for he had not overwhelmed me with attention, he said that my class had had a real impact on him; so much so in fact that he wanted to be more or less like me, and become a teacher. That "more or less" should have warned me, but I listened eagerly as he went on to list a couple of alternatives: he would be, more or less like me, a teacher, or go into the ministry, or work for the CIA keeping troublesome foreign leaders from being too troublesome. In brief, he meant to become, more or less like me, a teacher, a preacher, or a strong-arm man.

Since that day I've really been working hard to project a less versatile image, but it seemed valuable to recognize the three possible stages of relationship we *could* have with students: teaching, or sharing and being involved in a process of learning and development of values that we construct but which our students authenticate and make live; and then preaching, or imparting fixed structures in fixed ways; and then the strong-arm, or assuming that the only thing possible is conformity, or it's the boom. The preacher and the strong-arm man, however they differ, are self-conscious models; the teacher is, as I have said, a largely unwitting model.

And yet it is clear that as teachers we cannot afford to be too unwitting. Some of our critics believe, though, that we have become worse than unwitting models; they say we have become unreal ones. In certain respects we have put our critics in a good position to lower the boom on us. For there is a second meaning of the phrase "teaching through" that we have tacitly neglected. We have to have grades, 7th, 8th, 9th; and we have levels: primary, secondary, collegiate. But do we have to have virtual passports to go from one to another, and indeed a situation where diplomatic relations seem in danger of being broken off?

Is not education one country, as each student is one person traveling in it? And should not the teacher in the 8th grade be consciously confirming the work of the seventh, and consciously preparing the work of the ninth, even as he does his own? Shouldn't the teacher in secondary school be teaching the student how to learn and how to be taught and to grow in college, even as he does his own work? Isn't it all implicitly his work, as it is all potentially the student's?

I aver that it is all one work, but focused, rather than parcelled out, in a particular way at a given time. The old one-room schoolhouse had a distinct advantage, in that it kept a human and social contact between the youngest and the oldest student, and between them both and the teacher. A whole world was there, and all its parts knew they were parts, not compartments. There was, inevitably, an example of teaching through grades and levels. We need not go back to that structure, in fact, but we could do worse than go back to it in spirit.

Certainly there has sprung up among us a tendency to see the students, up to the end of secondary schooling, as predominantly emotional or spontaneous in style, whereas in college and beyond we presume they will be disciplined and analytical. . . . The inconsistency of such a schema declares itself openly: we follow one mode and emphasis in secondary education to get ready for quite another in college.

There would be no problem if we could count on an abrupt and orderly change in the student's mental or metaphysical economy upon entrance into college. Actually the collegiate upheaval of the sixties may be read as a demand for recognition of emotional values in education, and not just clinical procedure, while in high school the student finds less excitement and more aimlessness in the philosophy of "emotion" than that system needs. Perhaps we have too mechanically construed the apostle's axiom concerning "being a child" and then "putting away the things of a child." Perhaps we would be better off to acknowledge and to cultivate Wordsworth's paradox, that "the child is father of the man," thus giving true value and vigor to the natural interpenetration of emotion and analysis. As one teacher I know often says, love is the mother of criticism.

Let me quickly point out how much of the material we teach lends itself to teaching through (though the principle will stand up virtually everywhere). *Gulliver's Travels* comes readily to mind, or *Huckleberry Finn*, or *Alice in Wonderland*, or *Don Quixote*, or *The Lord of the Flies*, or *The Odyssey*, or any number of short lyrics by Wordsworth. A child can revel in such works, and ten years later marvel at how different they have become (as he too has become different while yet he is the same), and another five years later groan at how much he is just beginning to see or learn to see. Let us take Wordsworth's "She Dwelt Among the Untrodden Ways," for example. Here is the poem.

She dwelt among the untrodden ways
Beside the springs of Dove—
A maid whom there were none to praise
And very few to love;

A violet by a mossy stone
Half hidden from the eye;
Fair as a star when only one
Is shining in the sky.

She lived alone, and few could know
When Lucy ceased to be,
But she is in her grave, and oh!
The difference to me.

I hope it's not ludicrously wrong to think that most 12-year-olds, perhaps with a very few words glossed will grasp and respond to the loneliness and humbleness of the girl in the poem, what she has meant to the man speaking in the poem, and how keen is his grief at her loss. "Untrodden" looks like a word that would take glossing: it indicates a place where people do not go. Now I would not, with a 12-year-old, go into the implied paradox of the phrase "untrodden ways," where the term "ways" suggests a path that people do frequent. But certainly an eighteen-year-old would not be excessively puzzled by the idea that Wordsworth is dealing with a way of life as well as a way for walking, and would understand too that with the word "untrodden" Wordsworth is opposing what is pedestrian, and beaten into unfruitful dirt by overuse.

A 12-year-old would appreciate the alert perception of the violet by a mossy stone, but would, I think, need a few years before coping with the idea that "uniqueness," as contrasted with the common multitude, is being suggested by the violet and the solitary star, and he might need a few more years beyond that to take on the idea that violet and star serve as examples of the romantic capacity for absorbing the unfamiliar and singular into an enlarged frame of reference.

I could go on, but so could you, and that would be the better way. Probably what I'm saying only brings into focus in a practical way matters already in our mind. Essentially I am suggesting that teaching is a continual process of anticipation and recapitulation. Even if that rings true, you may want to suggest in turn that my reading of the age groups is wrong. In a sense I hope so. Perhaps the 12-year-old is ready for far more than I've suggested for the student of eighteen. Perhaps the 18-year-old is not ready for much more than I've suggested for twelve. But it is probable that such an 18-year-old will grow much more rapidly than the apparently identical 12-year-old. The main point is, we cannot know how wrong I am if we are not prepared for teaching through, or for meeting our students potentially and actually at many levels, because the sporadic rhythm of their growth so seldom corresponds to a stable line of grades and levels.

How much more problematical, though, must this business of teaching through appear when the student comes from a minority context and bears unknown expectations and preferences and reflexes, or when the material comes from a minority source and crystallizes with distinctive marks and densities and shapes. If we argue that teaching is a process of recapitulation and anticipation, don't we rely on a foundation of familiarity for the building of new effects? And isn't that foundation of familiarity cloudy at best when the student comes from a minority context and the material from a minority source?

This is a highly sensitive question, though answers to it have by contrast tended to be roughly dogmatic. Let me suggest that no teaching would be possible—that we could not learn to use a word or toss a ball—without an intrinsic capacity for speech and dexterity. Teaching begins and continues in the mystery of our everyday natures. Theorists may preach against the possibility of increasing absolute capacity, but a working teacher in reality is concerned with eliciting and refining functional capacity. In both our subject matter and our students we teach versions of what it means to be human, and it would be strange if the teacher could not say what a dramatist has said: *nihil humani a me alienum puto*. The alien student and the alien material are so accidentally, and must fall within our human capacity for creating as well as conserving familiarity.

It may be amusing to recall by the way that many of Wordsworth's poems, which we now treat as canonical, seemed odd and objectionable on first appearance. This is of course no guarantee for any present-day poem, but it does indicate that the tradition of literature, like language itself, keeps admitting new elements without impairing itself. Indeed, like language, it may need to admit new elements to keep its special life.

On this basis, without claiming that the material in question will indefinitely answer the range and variety of human interests and needs and so prove immortal, it would be possible to illustrate how, say, a relatively recent piece by a black poet might readily enter into our classrooms. I will try still to keep the question of teaching through in mind, including now the new sense perhaps of teaching through ostensible cultural barriers. The poem I would proffer is Arna Bontemps's "Nocturne of the Wharves":

> All night they whine upon their ropes and boom
> against the dock with helpless prows:
> these little ships that are too worn for sailing
> front the wharf but do not rest at all.
> Tugging at the dim gray wharf they think
> no doubt of China and of bright Bombay,
> and they remember islands of the East,
> Formosa and the mountains of Japan.
> They think of cities ruined by the sea
> and they are restless, sleeping at the wharf.
>
> Tugging at the dim gray wharf they think
> no less of Africa. An east wind blows
> and salt spray sweeps the unattended decks.
> Shouts of dead men break upon the night.
> The captain calls his crew and they respond—
> the little ships are dreaming—land is near.
> But mist comes up to dim the copper coast,
> mist dissembles images of the trees.
> The captain and his men alike are lost
> and their shouts go down in the rising sound of waves.
>
> Ah little ships, I know your weariness!
> I know the sea-green shadows of your dream.
> For I have loved the cities of the sea;
> and desolations of the old days I
> have loved: I was a wanderer like you
> and I have broken down before the wind.

Here again one would presume that the average student of twelve will hear this poem with a fair degree of initial intelligence and pleasure. Two points might stand out: the physical and auditory qualities of the opening lines, and the personal sympathy and pain of the closing section. The alternation of whining and booming might be taken as marks of the ships' sorrow at being held by the ropes, and aggression against the dock that holds them through the ropes. Thus the objects—ship, rope, dock—and the sounds—whine, boom—grip our attention on a literal, descriptive level, but the relationship among them seems so active and meaningful, so *meant*, that another level of emotion, or personification promptly enters the picture. It is the kind of feeling we get looking at a beach or seascape by Monet or Hopper, and the feeling, though complex and abstract, has the simple authority of the literal event. We all get it, for it is there.

To be convinced of the drama of the ships at the outset is to share the momentum that carries the poem out of the literal scene into an imaginative, perhaps a fantastic reconstruction of the ships' voyages or careers. An adult may in fact balk at the shift sooner than an adolescent, who well remembers the naturalness of fantasy. But inside the poem the shift is justified; we ascribe intention to the ships in the first lines, and to acknowledge memory and thought in them is only the next logical step. The poem then naturally moves to make explicit a continuity, and identity, between ships and human beings, in the person of the narrator.

All the pathos of the poem becomes candid and terribly intimate in the closing section. The lines bring out the primary secret of metaphor, that we can only see the relation of things to ourselves by undergoing what we attribute to them, and by becoming them in a way. If the ships are as man, man is as the ships, equally yearning, equally adventurous, equally helpless at last. No child of twelve is too young to intuit, or even perhaps to recognize by analogy this feature of our condition. The love of the cities of the sea, while evoking complex otherworlds that subsist in and belong to the water, is also immediately available in terms of the romance of travel to Cathay or Bombay or Abyssinia.

It would be necessary, no doubt, to gloss a phrase like "the sea-green shadows of your dream," but again the entire context suggests 1) that the sea itself, green as it literally is, serves as a projection or shadow of the ships' straining toward faraway places, and 2) that this straining, or dream, remains a shadowy thing but at the same time young (green) or naive (green). It's not an easy line, even for a trained adult, but it has a suggestive power that should carry the young student along, seeking and expecting fuller understanding.

The more experienced student will gain a better purchase on this line by calling to mind the last phrases of Andrew Marvell's "The Garden":

"annihilating all that's made/ To a green thought, In a green shade." The "sea-green shadow" and the "green shade" certainly seem akin, especially where both poems are dealing with a world of thought and dream. But the student of eighteen, say, will readily identify in the "Nocturne of the Wharves" the distinctive theme of old age—the ships and the narrator are really most alike in having passed through a great deal, in being "worn," in having "broken down before the wind." The "Nocturne" might almost be treated as a poem of old age, and its title, meaning a night-piece, reinforces the idea of coming to an end (of the day, of life). If we hear in the idea of the "wanderer" a slight echo of Ulysses, more particularly in Tennyson's poem, then the theme of old age becomes paramount.

But neither the poem nor the more developed student stands exhausted here. From the opening line, with its combination of whining and booming, two voices, two attitudes meet in a sort of paradox that is subtly echoed further on in the "Nocturne." The material solidity and immovability of the dock alter into "the dim gray wharf," which anticipates the "mist" of the dream. Opposed worlds, like opposed voices, become part of one scheme of response. This effect occurs also in the basic attitude of the speaker. The ships function by metonymy to express the outlook of the "wanderer," and they are eager to be gone again, to know the heady joy of coursing "before the wind," and the romance of strange, distant places. This spirit of adventure, though, has a questionable underside, a "shadow." The phrase "helpless prows" in the first section of "Nocturne," indicates that the ships cannot go, but what we find out later suggests that the helplessness may be not local but general and characteristic of the ships. They have to go, when sent, are helpless not to go, just as they have to stay when tied. Their "weariness," then, is at once the weariness of their many journeys, which have "worn" them out, and the weariness of frustration in an indomitable spirit.

If we consider where the ships have gone, in light of this observation, the true nature of such an indomitable spirit emerges startlingly. China and India (Bombay) and Japan were sources of coolie labor for the West in the nineteenth century, and before that Africa—(they think/no less of Africa) was the source of slave labor. Probably "the copper coast" refers on one level to Nigeria, a major producer of copper and a prime region for slave traffic. The mist that covers the copper coast is not enough to conceal the subject the poem confronts obliquely, metonymically, through the ships. Perhaps the poem is forgiving the ships, since they were helpless, but it is first and foremost using their helplessness and indomitability to shadow forth the condition of the slaves. Finally, this is the condition of man, enslaved as he is to time (the very foreshortening of the final section of "Nocturne" works as an emblem of how soon we are cut off).

The theme of old age and the undertheme of slavery reinforce each other, and are themselves reinforced by the ambivalence of the poem, whining and booming, helpless and indomitable.

And still the poem is not exhausted. Rereading, restudying it, the trained adult finds that he duplicates the stages of his life (or anticipates the stages of his students' lives) in miniature, beginning with a fairly simple sense and proceeding, at least we have to hope proceeding, to greater sophistication, depth, and resonance of understanding.

It may be that without the issue of slavery in his background Arna Bontemps would not have made quite this poem of the image of the moored ships. But he is hardly confined to the question of slavery, and by the same token no reader without his background (Bontemps himself was no more a slave than Abraham Lincoln) is prevented from understanding the poem and its yearning for freedom—*from* confinement, *from* old age, *to* encompass all the world in our lives. It could only do injury to the poem to try to tie it down to a racial, rather than a human meaning. The racial question is, somewhat obliquely, present, but cannot be made the litmus paper for characterizing the "Nocturne of the Wharves." It would do injury as well to a minority student to deny his interest in going beyond the racial question, or his human resources for that. Above all it would be an injury to teaching to shut off the range of possibilities through which attention to minority material and minority students might carry us. That is to force silence upon the potential poet, upon the very man who might most tellingly speak to us of another dimension of ourselves that resides in him.

Something akin to this has indeed happened to Paul Lawrence Dunbar, who could no more be perfectly muted than the ships perfectly moored. In public he disguised his voice and spoke behind the back of his hand as it were, in dialect, but once or twice, briefly and poignantly, spoke of the individualized understanding of the cost of institutional silence:

The Poet

He sang of life, serenely sweet,
With, now and then, a deeper note,
From some high peak, nigh yet remote,
He voiced the world's absorbing beat.
He sang of love when earth was young,
And Love, itself, was in his lays.
But ah, the world, it turned to praise
A jingle in a broken tongue.

This too we may bring to our classrooms, teaching through virtual silence the complexity and compelling nature of the human voice. The not-quite-muted voice of Dunbar's poet might be the not-truly-heard voice of one of our students; and we would teach that student the "Nocturne," say, in earnest of the fact that teaching is a guarantee that neither inexperience nor prejudice will prevent the individual voice from developing and being heard.

It is well here to observe the irony of a system of literary commerce that makes itself wide open to foreign tongues, via translation, while the system of domestic education seems deaf to a slightly modified accent in its own tongue, or distracted when it has to deal with the accent and tongue of people—native American (Indian), Chicano, Borinquen—who make up a substantial presence on these shores.

Perhaps it would be well, by way of conclusion, to grapple briefly with two short poems in this category, and to suggest some themes and issues, that would serve to bring out the feasibility and compatibility of using non-traditional material in literature courses. Some would contend there is an automatic advantage in doing so, as a livening and leavening of the familiar mass will occur, but that must be left for individual experience to prove.

Like "She Dwelt Among the Untrodden Ways" Michael Harper's "Reuben, Reuben" deals with a near and grievous death (of his two-day-old son), but despite seeming so simple and reachable on the page, it concedes little to its audience, and certainly avoids the undercurrent of argument about the relative values of solitude and fashion or publicity that we can recognize in Wordsworth's poem.

Reuben, Reuben

I reached from pain
to music great enough
to bring me back,
swollenhead, madness,
love fruit, a pickle of hate
so sour my mouth twicked
up and would not sing;
there's nothing in the beat
to hold it in
melody and turn human skin;
a brown berry gone
to rot two days on the branch;
we've lost a son,
the music, jazz, comes in.

And yet it is not Wordsworth but Harper, the poet who seems so much further gone into privacy, who retains contact with something outside of himself and his loss, something strong and consoling, in the form of "music." He does not at first identify this music and we probably accept the general notion that music may have such powers (it goes back to ancient Greek and Oriental thought), thus perhaps disarming any shock and resistance when "jazz" is declared later on.

What stands out at first in "Reuben, Reuben" is a sort of nervous unconventionality in grammar and punctuation and vocabulary. But in some ways this comes home to us, given the context of tearing grief, more readily than Wordsworth's more "correct" manner; and Wordsworth himself, or the formality of his speech, almost comes apart in the middle stanza of "She Dwelt Among the Untrodden Ways," where the rapid shift of attention from violet to star and the somewhat awkward use of apposition (or ellipsis?) obliquely release the turmoil Wordsworth is trying to control. In Harper's poem the physiology of "hate" comes home to us forcibly through the images of the "pickle," and its psychology is matchlessly rendered in the phrase: "my mouth twicked / up and would not sing." Blaming the mouth and not the self constitutes a stroke of genius, and yet the fierce, even baleful determination of the self is revealed in the auxiliary verb, "would." To gloss the verb "twick up" is to give offense to anyone who could read it; we know what it means, and feel its force more intimately than its easier alternative, "purse up." This is a point of no small moment; "twick up" comes out of black idioms, more baldly than anything else in the poem, but speaks to us without mediation or difficulty. How much else are we denying ourselves by canonizing our cautious habits and pronouncing anathema on what might seem new?

It is, finally, not the content of the poem that would make "Reuben, Reuben" seem difficult; Wallace Stevens compellingly observes that "pain is human." Harper's loss and confusion and rage and need of consolation are available, overwhelmingly so, to any candid reader. And the sense of difficulty does not, as already observed, come from the language of the poem; who would be at a loss encountering the images of the pickle or the "brown berry," or for that matter words like "swollenhead" and "lovefruit"? The intrinsically taxing feature of the poem resides in the multiplicity of states it conveys, and in the rapidity and complexity of their movement. The single line, "lovefruit, a pickle of hate" neatly illustrates this point. Fruit and pickle can be said to belong in the same genus of images, but they are opposed in temper and value, and represent an astonishing association-dissociation in the mental activity of the poem. The lovefruit is the child, the pickle of hate the feeling, inseparable from but unrelated to the child, that is brought on by his death. The poem is continually rocketing between conflicting tendencies and effects, between uncontainable grief and irresistible consolation, between music and refusing to sing, between spasmodic formlessness and a delicate use of a stabilizing off-rhyme and assonance (pain, hate; sing, in, skin; gone, son).

There are refinements in the poem that may be passed over here: the way "nothing in the beat" refers to music, the ordering principle of rhythm, and to the heart, the sustaining rhythm of life; or again the way versification compounds meaning in a line like "to hold it in," for before we see the word "melody" we have the idea of something going out of bounds, off the edge, an idea reinforced by the sense that the bereft father may be going not only out of his head, but out of his "human skin"; or, finally, the clear implication that music "comes in" to fill a void, and enables the poet to come in with it out of "madness."

Nor will anyone who has listened to the jazz of, say, John Coltrane (a titan of the form and celebrated by Michael Harper in *Dear John, Dear Coltrane*) fail to realize that the restorative power of this music is more than incidental. Jazz, as Amiri Baraka has brilliantly shown, models the experience of going through bad things and coming back singing. Many individuals who are white recognize this; the critic Robert Christgau has avowed that "music" is a form of "survival training" for him. And he goes on:

> Only now it's black people who seem to have some notion of how to survive the bleak-looking years to come, how to feel both happy and responsible . . . and, above all, how to endure (quoted by Jack Slater, *New York Times Sunday Magazine*, 23 Feb. 75, p. 18).

In point of fact it is not "only now" that black people find and invest such values in music, though wide recognition of the fact has come recently. Michael Harper himself has commented that for a long time, throughout and even after the end of the period of slavery, music was "the only explicit expressive device open to" black people. Still it is necessary to insist that "jazz" and "twick up" stamp "Reuben, Reuben" as part of black experience and black expression. The main point to be made about the poem stems from this fact, that it remains particular, and still reaches from that particularity, from "pain" even, to achieve a universal music.

In turning to Nicolás Guillén's "Madrigal" as a representative work of this foremost Cuban poet, we reach another version of teaching through, in the form of language barriers. Of course it is true that every translation is a reminder of the Tower of Babel, but the trouble there was that everybody was talking at once, and wanting the other person to go to the trouble of listening; in other words, the trouble was less linguistic than psychological. Thus while it remains fashionable to say something is always lost in translation, it seems necessary to observe also how much can be gained from translation. The following version of "Madrigal" seeks to convey, in however limited a manner, some of the qualities of rhythm and chime that so enrich the original.

Madrigal

Tu vientre sabe más que tu cabeza
y tanto como tus muslos

Ésa
es la fuerte gracia negra
de tu cuerpo desnudo

Signo de selva el tuyo,
con tus collares rojos,
tus brazaletes de oro curvo,
y ese caimán oscuro
nadando en el Zambese de tus ojos

Madrigal

Your belly's more knowing than your
noggin and just as much so
as your thighs.

Therein
is the potent black grace
of your body all naked.

Your own is the forest's design
With your necklaces of red
Your bangles of curving gold
and that shadowy crocodile
a-swim in the Zambesi of your eyes.

One can hardly fail to be struck with the sensuous immediacy and weight of the lines; the inversion of the hierarchy of knowledge in the opening verse boldly declares this as a norm. But we should observe that knowledge is not set aside; rather, the conventional notion of where knowledge is seated, faces a strong challenge: "your belly's more knowing . . ." Knowledge inheres in the entire being, but more so in the foundation (thighs) and center (belly) than at the top (head). The knowledge implied is the knowledge of life, not of fact, apprehension rather than thought.

Once this sense of the fullness of knowledge in being is grasped, the poem's celebration of the naked (desnudo) body falls harmoniously into place. Dress would be a concealment and blockage of the source of knowledge, a loss of power (fuerte) and a denial of grace (gracia). Clearly grace here refers not only to a manner of motion, but a quality of emotion and spirit as well. In fact, as we reflect on the poem, it is somewhat of a surprise to note how little we *see* of the body supposedly under description. We know about it more than we watch it, in the poem, with an attitude that is reverent instead of prurient.

By the final section of "Madrigal" the larger values of knowledge in bodily form become quite explicit. The forests (silva) and the Zambesi convert individual human presence into a signal and a form (signo) of nature at large. Such an identification of the natural and the human is not uncommon in modern Caribbean and African poetry, being especially cogent and moving in the work of Leopold Sédar Senghor and Aimé Césaire. The shadowy crocodile carries the analogy to startling lengths, perhaps, but the risk is worth running. The poem is rounded out by the image, as the eyes refer back to the head, and restore some of its dignity (while yet leaving the question of knowledge open with the epithet, "shadowy"). The crocodile, after the colorful and rich jewelry, carries us inward again, with an implied motion that is slow and sinuous—like the "curvo" of the gold—and also potentially fascinating, dangerous. To the English ear, crocodile has a less favorable ring than caimán to the Spanish, and we should acquaint ourselves with the fact that, besides the literal reptile, caimán metaphorically refers to an astute person who is also hard to figure out. The personality of the woman comes to the fore, and not just her body, and is associated with the rich fecundity, and the problematical depths of the river. What is undressed proves to be anything but lacking in mystery, or in dignity. "Madrigal" is a celebration of the black woman, in naked romance and abstract sensuality.

There is material galore for anyone who would inquire further than these propaedeutic notes into the possibilities for pleasure and for teaching in regard to minority poetry. One can fruitfully pursue in this area such topics as poetry and politics, or the feminine principle, or the modalities of personal worth, or solitude and society, or the assertion and anxiety of the self, or the exploration of nature, or desire and the confines of experience, or the nature of metaphor or the virtues of music or the values of poetry or what have you; it is not necessary to treat at any length the subject of how minority people feel, since minority people feel as people will when treated in just such a way by others. The literary creations of minority groups, as I have tried to show, both express and transcend the particulars of social experience, and it cannot but be of benefit to minority students as well as to the larger student constituency to enlarge the particulars of *their* experience by teaching this material and, through it, the animation and the interanimation of various modes and concerns.

Appendix

An Evaluation of the Yale-New Haven Teachers Institute

Ernest L. Boyer

Background

On December 7 and 8, 1981, I visited the Yale-New Haven Teachers Institute. This was, for me, a stimulating and rewarding experience and I wish to thank everyone who contributed so generously of their time and welcomed me so enthusiastically to the educational community in New Haven. I wish especially to thank Jim Vivian, Director of the project, for arranging a most productive visit and for maintaining just the right balance of detachment and support.

The Yale-New Haven Teachers Institute was created in 1978 as a joint project of Yale University and the New Haven public schools. The goal of the program is to use university resources to improve teaching and learning in the New Haven public schools. Through the Institute, middle and high school teachers work with Yale faculty to strengthen their academic backgrounds and develop new materials for the classroom. During the past three years, approximately one-third of the eligible middle and high school teachers in New Haven have participated as Fellows in the Institute. About one half of these teachers have participated more than once. In addition, several dozen Yale faculty have been actively involved as consultants or instructors.

After an intensive two-day visit I'm pleased to present tentative impressions and suggestions, acknowledging that my own mental snapshots will necessarily overlook essential subtleties and leave key issues unaddressed.

Strengths of the Program

I must report—at the very outset—that the impact of the Yale-New Haven Institute far exceeded my expectations. My own past experience (including three years as director of the Santa Barbara Coordinated Education Project) has left me suspicious of such ventures. School-college collaboration *frequently is either ceremonial with "showcase" luncheons* or bureaucratic with endless planning sessions. Rarely does the program get to the heart of the matter—helping teachers and advancing the quality of education.

The Yale-New Haven teacher project is a dramatic exception to this rule. After talking with dozens of teachers and visiting classrooms I conclude that this project has fulfilled its stated goals. In this program, teachers are academically strengthened and classroom instruction is improved. Three characteristics have led to this success.

First, classroom teachers are involved. The project has teacher-coordinators in each participating school who clearly are committed and who pass on their enthusiasm to colleagues. I felt this strongly during my visits to Jackie Robinson Middle School and James Hillhouse High School. At each school I was hosted by the Institute Coordinator who struck me as an exceptionally able person who had the respect of colleagues generated, in part I suspect, by the University connection.

In addition, these teacher-coordinators meet regularly, as a group, serving as a kind of "shadow administration" for the project. One of the most impressive features of my visit was the after-school session I had with these Coordinators from the New Haven schools. Arriving after a fatiguing day, the teachers turned, with enthusiasm, to key issues. How can the Institute best help us meet our goals? How can we improve our work? With the battering ram of bad publicity constantly hammering away at schools, the dedication and optimism of these teachers was impressive, almost touching. While speaking of teacher participation I must underscore the point that the content of the summer project is shaped by teachers. It's the teachers who identify the topics to be studied and then the University builds seminars to provide integrative themes. The significance of teacher leadership cannot be overstated.

Second, Yale University is committed. Typically collaborative programs of this sort—when they exist at all—are managed by Schools of Education. Several bureaucratic layers separate the project and the university's top administration. At Yale, no such bureaucracy exists. Yale has no School of Education and in this case that's a plus. Chief University administrators know about the program and give it full support. This University backing pays off in very tangible ways. Teachers in the program have access to full resources of the University. For the first time many of the classroom teachers feel at home on the campus. Time and time again, I heard the teachers speak of the excitement of being part of the Yale community and using Yale facilities—having access to the library, the opportunity to attend lectures—to be, in short, a respected member of an academic community.

Third, distinguished Yale faculty serve as mentors. Frequently school-college projects are supported by "fringe" faculty or by those working on research who use the schools as a laboratory for their own advancement. It is truly remarkable that world-ranking faculty at Yale are committed to this program. One teacher said with genuine enthusiasm, "It's great to interact with the mental giants at Yale." Especially significant is the feeling the Yale faculty convey to teachers that they truly care. The faculty are viewed as colleagues and—not surprising—the respect is mutual. A Yale faculty member said that these are "most exciting teachers." In every interview, Institute participants spoke glowingly of the academic excellence of the program and they were committed to the program because they were studying *substance*, not methods courses. I heard stories of the special help teachers had given them, often beyond the call of duty. One teacher told of receiving a book from his Yale professor long after the Institute was over. Another told of a faculty member visiting her classroom to help teach a Shakespeare unit. I pressed to get some signal that the faculty "pulled rank" and looked down on the teachers. I left convinced that the relationship was authentic.

Equally impressive were Yale faculty comments about the teachers with whom they worked. They gained respect for the quality and dedication of the Fellows. One faculty put it directly. The teachers, he said, are "rather more heroic than one's colleagues."

Fourth, the program is well run. Traditionally, collaborative programs fall between the slats. They are at once "everyone's business" and "no one's business." In time they fall apart. The Yale-New Haven Institute is well managed. Jim Vivian has guided the program with great skill, bridging the gap between the University and the community. He has convinced skeptics on both sides that the program has integrity and is worth their time.

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Conclusion

The Institute is an educational venture and when measured on this yardstick it has been a great success. However, I cannot avoid observing that the project is a political success as well. It's no secret that the University and New Haven are two separate worlds. The challenge is to find a way for these worlds to meet. From my observation the Institute offers dramatic promise. It has put a human face on the University, opened doors, and focused resources where they are needed most. The University has gained enormously from the Institute and I conclude that for both educational and community reasons the program should be nurtured and sustained.

An Evaluation of the Yale-New Haven Teachers Institute

Robert Kellogg

Yale University and the public schools of New Haven exist at opposite ends of the spectrum of education in America. As institutions, they have in common their physical proximity but only the very broadest of educational goals. Their simultaneous closeness and remoteness makes fruitful cooperation between them plausible and yet supremely challenging. On my visit to the Yale-New Haven Teachers Institute on July 7-10, 1980, I was impressed not only by the degree to which difficulty can be overcome but also by the significance of this experiment for American education at large.

Such disparity in educational missions and resources as are represented by Yale and the New Haven schools is not unique; it is a commonplace in this country, one that, on the other hand, goes against our grain as a nation. There are pragmatic grounds as well for believing that the Yale-New Haven Teachers Institute, and mechanisms like it, must become more widespread. My first impression of the Teachers Institute, therefore, was that it is important not just to Yale and to the city of New Haven, but to all of us.

The Institute is ingeniously conceived and administered, with the knowledgeable support, intellectually and financially, of the administrations of both the schools and the University. The principal impression this care and ingenuity makes on the visitor is that it has left the heart of the Institute free to flourish: the intellectual and pedagogical exchange between the two faculties.

New Haven's schools are no exception to the general rule in public secondary education that a hierarchy of officers—department chairpeople, principals, curriculum supervisors, and the Superintendent's office—formulate the educational goals and methods of the schools more explicitly and in more detail than is customary in higher education, where goals and teaching methods are derived more implicitly, within each discipline, by custom and collegiality, in an atmosphere of perceived intellectual freedom. In addition to its strictly academic function, but in many respects indistinguishable from it, the administrative structure of public schools also serves a conspicuous "managerial" function, which, also, has no exact counterpart in higher education, where, in general, university management is carried out and student services are provided by a non-academic staff.

That Yale does not have a school or a department of Education is in this instance a blessing. Without an intermediary buffer, softening, exaggerating, or explaining away the contrast of intellectual milieu between secondary education and higher education, the two groups of teachers (the Institute Fellows and the Yale faculty) are free to explore for themselves the extent to which they share values and assumptions about their subject and its role in the development of children's minds and characters.

In order that the "managerial" aspect of the school administration not be reflected in the operation of the Institute, a small group of teachers, the Institute Coordinators, serves to "represent" both the schools in the Institute and the Institute in the schools. The conception is ingenious, and the individuals who serve as Coordinators are, more than any other single element, crucial to the Institute's successful operation. The Coordinators I met were thoughtful and intelligent men and women who understood the purpose of the Institute and were effective representatives of the two institutions of which they were members. They were especially committed to a central feature of the Institute: an educational experience that does not distinguish between the personal growth of the Fellows and their growth as teachers.

For some members of the Institute, however, this unresolved duality of roles played by the Fellows is a source of frustration. Since it is clearly intentional in the conception of the Institute, and not a fault, I will point out where some lines of stress were apparent to me. The intellectual "occasion" to which the program of the Institute points in the experience of each Fellow is the writing and editing of a curricular unit of instruction. The Yale faculty prepare and conduct seminars in their disciplines, where the Fellows have many of the responsibilities of ordinary students. The curricular unit, however, serves in the seminar in the place conventionally assigned to a research paper. Whom is the curricular unit written for? That is, who, intellectually and rhetorically, is its audience? Is it the seminar leader? the Fellow himself? his students? or other teachers? Asking these questions implies some answer to them other than a general "yes," some attempt to resolve the ambiguity of the Fellows' role as participants in the Institute.

Because the curricular units are reproduced by the Institute and distributed through the New Haven Schools—eventually perhaps even more widely—they do represent a tangible "end product" of the Institute and of a teacher's participation as a Fellow. Their public, published nature puts a good deal of pressure on everyone concerned to have them meet a broad range of expectations, but especially Yale's (whose name goes on them) and the New Haven Schools (who are "paying for them"). Some of the Fellows find this pressure disagreeable, believing that it distracts them from the experience of personal intellectual growth which they understand to be the main purpose of the Institute. A visitor has few words of wisdom to offer, except to encourage the Institute to continue with the publication of either the curricular units or of some closely analogous written "end product." The pressure of this exercise focuses the energies of all but the most free-spirited of the Fellows, and it holds the teachers and the Yale Faculty in a common community.

The Fellows are not ordinary graduate students—and here again the original conception of the Institute is to be praised. To some extent, the Fellows and the Yale faculty are peers. The faculty are authorities in the subject matters of their seminars and in the disciplines they represent. The Fellows derive their authority, on the other hand, from their experiences as secondary school teachers. They know how their students behave in the classroom, and they have a keener, more detailed awareness of their personal and social lives than can the Yale faculty. This relationship as peers conditions somewhat the faculty's response to the early drafts and versions of the Fellows' curricular units. And it seems proper to me that it should. Though in some instances the intellectual skills of the Fellows are less well developed than those of a typical Yale freshman, the Yale faculty member does—and should—view his role in the writing and criticizing of curricular units as that of a demanding editor: he plays Maxwell Perkins to the Fellow's undisciplined Thomas Wolfe. This is on occasion, no doubt, a difficult fiction to maintain, but an important one.

The Teachers Institute has developed historically from a project originally devoted to the teaching of history. It works best, still, in the history seminars—the reasons for this would be interesting to speculate on. History is inherently a learned activity, depending on books, records, documents, the stuff of the classroom and study. There are things to be taught and learned. While the relationship between "reality" and its verbal representation in a narrative can, upon deep analysis, become infinitely complex, the ordinary person can go a long way, learning now this and now that about the historian's craft, without committing fatal blunders in the earlier stages along the way. Because the story he constructs concerns "real" people and events it can always be made interesting and instructive. None of the other studies offered in the Institute this year—language and composition, literature, drama, art history, ecology, and mathematics—

comes quite as easily and naturally to the classroom, where they are all slightly "displaced" from their "natural" setting.

Because these are all traditional school subjects, however, widely recognized as valuable approaches to the training of the young, the faculty and Fellows of the Institute are committed to "domesticating" them to the secondary classroom. As an outsider to secondary education I was impressed by how inexplicit this process of "domestication" seems to be in the schools. Again, history, on the day of my visit, was an exception. One of the Fellows gave a report to the seminar on "The Present as History" in which he outlined a curricular unit on the history of New Haven. In addition to detailing relevant documents and events, he went on to enumerate explicitly the intellectual skills he hoped to develop in his students by the end of the year. Not only was it a pleasure to hear a master teacher consider the details of his craft; it awakened me to how little of his kind of thinking seemed to be brought by the Fellows as a group to their work in the Institute.

If it is generally true that school curricula are specific about the subject matters that are to be taught at the various grade-levels, but not about the intellectual skills that such teaching is intended to develop in the students, then a conspicuous area exists in which the activities of the Institute and the curricular units produced by it can be of extraordinary value.

The most promising example of which I was aware on my visit was the seminar on "Problem Solving." The seminar leaders were superb teachers. I saw them in action and I had a long conversation with them the next morning at breakfast. The Fellows in their seminar, however, came to them with such divergent backgrounds in mathematics that it was difficult to discover common ground, either of topics or of rigor. It was difficult, too, to see how some of the Fellows would be able to use their experience in the Institute either for personal development or as teachers. Given an exceptionally talented and wise faculty the situation seemed discouraging. I began to understand, however, as I talked to the seminar leaders and to one or two of the Fellows, that the basic skills weakest in, say, eighth-grade students are scarely mathematical. Rather, what too frequently retards their development is an inabilty to move back and forth between ordinary language and the system of thought and symbols used in even elementary arithmetic and in science. As it was described to me by the Fellows, their students' weakness is a conceptualizing one, an inability, for example, to move from a prose statement to a statement of the same problem as a series of simple computational operations. The obverse is the inability, for example, to interpret a graph in ordinary language.

A basic conceptualizing weakness of this sort would undermine further progress in a great many subjects, not only mathematics, but the natural and social sciences as well. It might disguise itself, in terms of a subject-matter-oriented school curriculum as a weakness in mathematics or science, whereas in fact it is anterior to them in the acquisition of skills. One is tempted to classify the development of these "pre-science cognitive skills" as, in terms of subject matter, falling more in the domain of "technical reading and writing" than of mathematics proper. Here I suspect, in other words, that an assessment of the intellectual weaknesses of students in school would show them to fall largely outside of the domain of mathematics and that, at the point of my visit at least, this was being demonstrated by the Teachers Institute. I would recommend, therefore, that the Institute offer instead of (or, preferably, in addition to) the *Problem Solving* seminar one in "Technical Reading and Writing" ("word problems") for middle-school teachers. It might be offered by almost any interested faculty member, perhaps ideally by a philosopher or psychologist.

History appears to occupy one extreme and mathematics the other, in the ability of the disciplines as they are understood in the university to contribute directly to the production of curricular units that are addressed to the intellectual development of students in secondary school—perhaps I should say of the students one worries most about in the New Haven schools.

The activity, for both the seminars and the curricular units, that seemed on my brief visit open to possible development was an examination—discipline by discipline—of what intellectual skills secondary students typically lack and what contribution a study of each discipline can make to their development. As frequently as we ask, "What does this teach the student about life?" we might also ask, "What does this teach the student to do with his mind?"

The answers to such questions are implicit in the activities of each seminar. The art history, literature, and drama seminars all deal with materials that have great power to affect students—both the Fellows themselves and the students in their classrooms. Such aesthetic experience is, of course, significant in itself. The analysis of that experience—what was it? what artistic elements produced it?—proceeds differently around a seminar table at Yale than in an eleventh-grade classroom. Ideally, however, the experience at Yale should lead from the question "What am I learning how to do?" to the question "What can I use this experience to teach my students how to do?"

The seminar on "Man and the Environment" seemed to work as easily and naturally as did the history seminar, which is to say that the topic, the discipline, the previous training and experience of the Fellows, and the applicability of the seminar's content to the school curriculum all seemed compatible. It might be instructive, as with history, to examine why this is so. Both disciplines—history and ecology—focus steadily on the "real" world. Both can be respectably begun at an elementary level, in straightforward language, without great distortion; and yet each proceeds, at its most sophisticated development, to make powerful demands on the scholar, which, when satisfied, can produce statements of great interest and consequence to our understanding of the world.

I suspect that somewhere near the heart of any speculation about the education of urban secondary students the general question should be raised of language and its various uses in school. History and ecology begin in natural, literal language that is used to represent the real world. Soon, of course, the study of man in his environment requires the disciplined use of second "kind" of language: the special symbols and associated modes of thought that I referred to earlier as "technical reading and writing." The third "kind" of language is the metaphorical language of art, which creates its own world rather than attempting to refer directly to the real world. Some such analysis as this is, of course, implicit in Mr. Winn's seminar on "Language and Writing." Applying to this seminar my overall suggestion of greater explicitness in identifying the skills that the various disciplines are intended to foster, I might suggest that in some future year a seminar on language and writing be organized to illustrate only slightly more explicitly than is being done this year the kinds of reading and writing that children should learn how to do. Ideally, the readings and writings could be closely associated with either those of the other seminars or those suggested in the curricular units produced in the other seminars.

The Institute, as I reported at the outset, works very well. In an effort to discover why rather than simply to report the fact, one is impressed at every point with the steady intelligence, industry, and good will of a large number of people, most conspicuously its director and the outstanding Yale faculty he has recruited. The relationship of the Institute to the New Haven schools has been developed with ingenuity and good sense and depends, too, on the enlightened leadership of the schools at every level and on the devotion of the school Coordinators to their important duties.

At some point, it was decided that there would be only one class of membership in the Institute, that is no *ex officio* or "honorary" fellows. Every Fellow is expected to attend the lectures and seminars and to write a curricular unit. This was a sound decision. It may, however, because of their summertime duties, have made it difficult for the administrators of the New Haven schools to participate as fully as they might wish, especially the curriculum supervisors. The difficulty, of course, is that their intellectual role in the schools cannot be separated from their "managerial" role, which would have a chilling effect on the other Fellows, who, by university standards, are already too reluctant to criticize each other's ideas and curricular units. But some way of recognizing the support of the supervisors, some listing or title, might suitably be arrived at.

Because the Institute depends so heavily on the manifold excellences of Yale, and on the good will of the New Haven schools, I wonder, in conclusion, to what degree it could be replicated at another university or could be extended beyond New Haven by Yale. As I stated at the beginning, it is important that the experiment be tried. My advice to anyone who attempted to establish such an Institute elsewhere would be to follow Mr. Vivian's scheme as closely as humanly possible. It requires access to the university's best, to its best faculty, its ambience of cultivated intellectual vigor, its special facilities and collections, such as those enjoyed by Mr. Miller's seminar in environmental sciences.

It also requires a deep and sympathetic understanding of how education works, from the technicalities of school administration on one hand to a necessary confidence in the power of an informed, imaginative, and energetic teacher to affect the lives of his students and his students' students.

Summary of Principal Findings: Report on Questionnaires Administered in 1982 to New Haven Teachers

Background

In 1982 the Yale-New Haven Teachers Institute undertook a comprehensive examination of its program. We solicited detailed opinions of the Institute, as well as background information, from all New Haven teachers—Fellows and non-Fellows, those who have used Institute curriculum units and those who have not. We wanted especially to examine the Institute's impact on teachers' learning and morale, as well as students' learning, and to investigate whether unit use depends on the user having been a Fellow.

We developed two questionnaires for the purposes of the study: one for teachers who have not been Institute Fellows, but may have used Institute units, and one for Fellows. The inclusion of non-Fellows provided a valuable control group; also, we hoped to learn more about teachers who have not yet participated in the Institute so that we could better serve them.

The response rate was high. Fifty-seven percent of non-Fellows (183 teachers) and 75% of Fellows (83 teachers) completed questionnaires, yielding a total sample of 266 teachers. No discernible bias was found in the response rate; the sample is representative of both Fellows and non-Fellows.

After analyzing the data, we prepared three reports: one on teachers in the humanities, a second on teachers in the sciences, and a third on the combined samples. The information presented here is drawn from the responses of teachers in both the humanities and the sciences.

This summary was adapted with the assistance of James B. Saakvitne from reports prepared by Mitchell Katz.

Demographic Information

Fellows and non-Fellows do not look significantly different on basic demographic variables: sex, age, years teaching in New Haven, years in teaching profession, grades taught, subjects taught, education level, and college or graduate-school major. This similarity indicates that the Institute has recruited a representative group of New Haven teachers, consistent with its aim of working with all New Haven teachers without regard to previous academic background or other factors.

During the past four years, 50.5% of New Haven teachers have taught subjects in which they did not major in college or graduate school (41.2% in the humanities, and 63.7% in the sciences). This finding points up the importance of the additional academic preparation the Institute provides. Almost half of the Fellows report that their participation in the Institute increased their knowledge of their discipline "a lot." About half of the Fellows (46.7%) view their participation in the Institute as more relevant to their teaching, more important to their professional growth (55.4%), and more rigorous than their teacher preparation classes.

The study documented that the Institute assists teachers with writing. Seventy-five percent report that the process of writing a unit improved their own writing. Sixty-two percent of the Fellows report that the process of writing a unit improved their teaching of writing in school courses.

Teacher Morale

The issue of teacher morale has received extensive attention in both popular and scholarly literature, and the Institute has been especially concerned with the revitalization of teachers. Over one-quarter of the teachers report an increase in the stress they experienced on their job during the last five years. Yet, Institute Fellows are about twice as likely as non-Fellows to report an increase in their satisfaction as teachers during the same period (32.5% versus 17.4%; see Figure 1). The process of actually teaching Institute units may be similarly rewarding. Over half of the Fellows report that Institute units are more enjoyable to teach than curricula they have prepared in other programs or on their own. Also, over half of the Fellows and almost half of the non-Fellows report that Institute units by other teachers are more enjoyable to teach than commercially prepared curriculum materials. Almost half of the Fellows indicate that the opportunity to participate in the Institute has influenced their decision to continue teaching in the New Haven Public Schools (47.5%).

The relationship between teacher expectations and student performance is well-established. The study showed that Fellows are nearly twice as

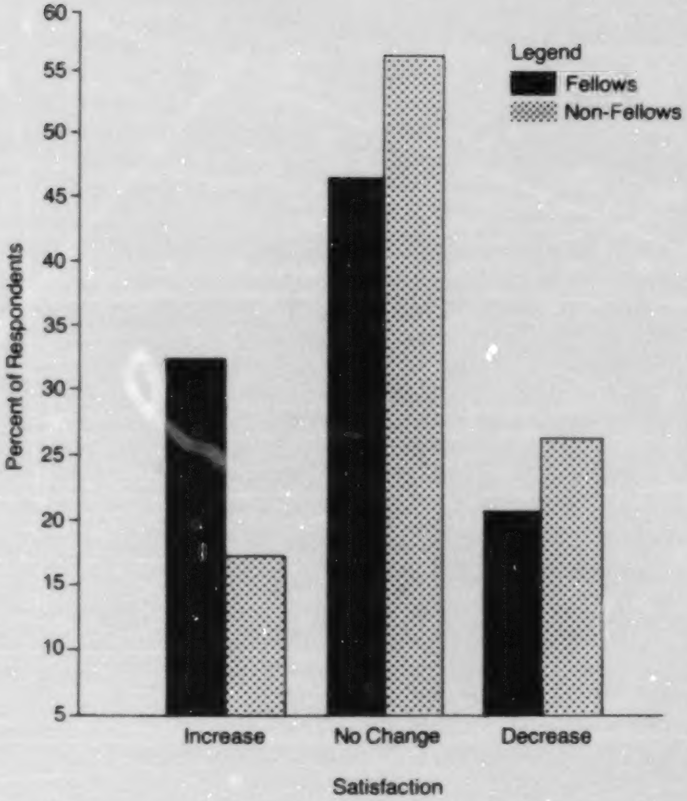

Figure 1. Respondents' Reports of Changes in their Satisfaction as Teachers During the Last Five Years.

likely as non-Fellows to report an increase during the last five years in their expectations of their students (23.9% versus 13.1%; see Figure 2).

Student Performance

We asked teachers to rate student response to Institute units. By having teachers compare student response to Institute units with student response to other curricula they have prepared, we were able to control for a teacher's tendency to report lower or higher student response than is in fact the case. We investigated student attention, interest, motivation, and mastery. The results generally substantiate the positive impact the Institute has had on student performance. Nearly half of the Fellows report their Institute units resulted in higher student attention, interest, motivation, and mastery than have other curricula they have prepared. Both Fellows and non-Fellows also report similar success with Institute units by other teachers, as compared with commercially-prepared curricula they have used. For each student behavior examined many teachers report higher student response, and no teacher compares the units unfavorably with commercial materials. Because Fellows and non-Fellows report similar levels of success with Institute units by other teachers, the usefulness of Institute units does not appear to depend on a teacher having been an Institute Fellow.

Over 50% of the Fellows report that their units have been successful with the least advanced students. Sixty percent report them to be successful with advanced students, and 70% report them to be successful with average students. Consistent with a central aim of the Institute, the units teachers write appear to serve all students, not just those already successful in school.

Use of Institute Curriculum Units

On the average, Fellows have used a total of 3.0 units and non-Fellows .9 units. Because the program in the humanities has existed for a longer time and has produced many more units than the science program, Fellows and non-Fellows in the humanities generally report using more units. Over 60% of all Fellows have used another author's unit, and 40% of the non-Fellows have used at least one unit. Nearly two-thirds of the Fellows report that the Institute has had a large impact on their teaching curriculum. Over 75% of the Fellows agree that the Institute's interdisciplinary approach has broadened their teaching curriculum, and that the Institute has contributed in a positive fashion to the curriculum of the New Haven schools.

Over 90% of the Fellows report that their own Institute units are adaptable to grade levels other than the intended one(s). Similarly, over 85% of the Fellows and non-Fellows report that Institute units by other teachers are adaptable to other grade levels.

The questionnaire also investigated what prompted teachers to use Institute units and whom they sought out for help in using the units. About half of the Fellows and one-third of the non-Fellows were prompted to use units by their authors, and a similar percentage asked the authors for help with the units. These results demonstrate the important role of the author in promoting unit use. System-wide in-service workshops are also important in promoting unit use. Eighty percent of the Fellows and 40% of the

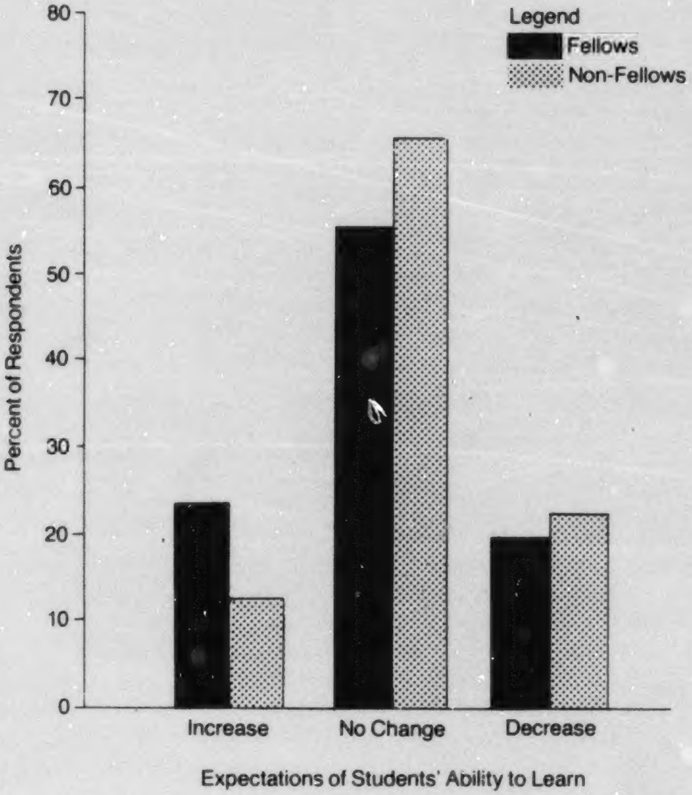

Figure 2. Respondents' Reports of Changes During the Last Five Years in their Expectations of their Student's Ability to Learn.

non-Fellows have attended at least one workshop where Institute units were presented. Over 80% of Fellows and one-half of non-Fellows report that they have incorporated material from these workshops in their own teaching.

Recurring Participation

The Institute seeks to involve teachers on a recurring basis. The questionnaire results document the value of a teacher participating more than once. The more times Fellows had participated the more likely they were to report a large increase in their knowledge of their subject, more enjoy-

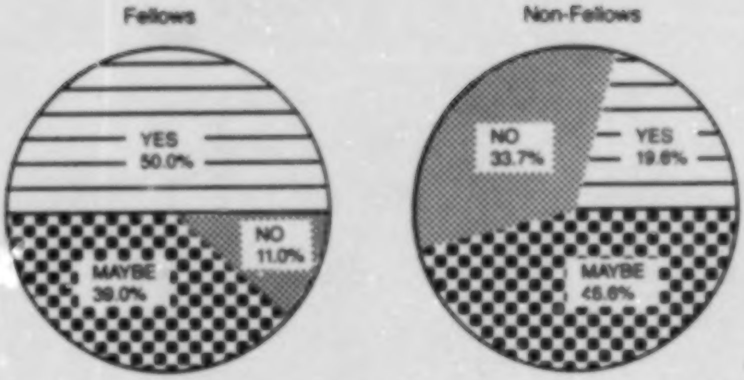

Figure 3. Intention to Participate as a Fellow of the Teachers Institute in the Future.

ment teaching units by other Fellows, higher student motivation for their own units, and higher student attention, motivation, and mastery of other teachers' units. They were more likely to say that writing a unit improved their teaching of writing, and more likely to agree strongly that the Institute has had a large impact on their teaching curriculum, and has broadened it. Two-thirds of non-Fellows will consider participating in the Institute in the future. Only 11% of Fellows do not intend to participate again (see Figure 3).

Yale-New Haven Teachers Institute Seminars Offered Between 1978 and 1984

1978

"Language and Writing"
Led by James A. Winn, Associate Professor of English

"20th Century Afro-American Culture"
Led by Charles T. Davis, Professor of Afro-American Studies and English

"20th Century American History and Literature"
Led by Henry A. Turner, Professor of History and Master of Davenport College; Richard W. Fox, Assistant Professor of History; and Cynthia E. Russett, Lecturer of History

"Colonial American History and Material Culture"
Led by Marni Sandweiss, Teaching Assistant in History

1979

"The Stranger and Modern Fiction: A Portrait in Black and White"
Led by Michael G. Cooke, Professor of English

"Themes in Twentieth Century American Culture"
Led by Jean-Christophe Agnew, Assistant Professor of American Studies and History

"Remarkable City: Industrial New Haven and the Nation, 1800–1900"
Led by Howard R. Lamar, Dean of Yale College and William Robertson Coe Professor of American History

"Language and Writing"
Led by Thomas R. Whitaker, Professor and Chairman of English

"Strategies for Teaching Literature"
Led by James A. Winn, Associate Professor of English

"Natural History and Biology"
Led by Alvin Novick, Associate Professor of Biology

1980

"Adolescence and Narrative: Strategies for Teaching Fiction"
Led by Ross C. Murfin, Assistant Professor of English

"Art, Artifacts, and Material Culture"
Led by Jules D. Prown, Professor of History of Art

"Drama"
Led by Thomas R. Whitaker, Professor and Chairman of English

"Language and Writing"
Led by James A. Winn, Associate Professor of English

"Man and the Environment"
Led by Richard S. Miller, Oastler Professor of Wildlife Ecology of the School of Forestry and Environmental Studies and Professor of Biology

"The Present as History"
Led by Jean-Christophe Agnew, Assistant Professor of History

"Problem Solving"
Led by Robert H. Szczarba, Professor and Chairman of Mathematics

1981

"The 'City' in American Literature and Culture"
Led by Alan Trachtenberg, Professor and Chairman of American Studies and Professor of English

"An Interdisciplinary Approach to British Studies"
Led by Robin W. Winks, Master of Berkeley College and Professor of History

"Human Sexuality and Human Society"
Led by Helen Block Lewis, Professor (Adjunct) of Psychology; and Thomas E. Brown, Associate Professor of Psychology and Religion

"Writing Across the Curriculum"
Led by Joseph W. Gordon, Assistant Professor of English

"The Human Environment: Energy"
Led by Richard S. Miller, Oastler Professor of Wildlife Ecology of the School of Forestry and Environmental Studies and Professor of Biology

"Computing"
Led by William R. Bennett, Jr., Master of Silliman College, C. Baldwin Sawyer Professor of Engineering and Applied Science, and Professor of Physics

1982

"Autobiography"
Led by Richard H. Brodhead, Associate Professor of English

"The Constitution in American History and American Life"
Led by Robert M. Cover, Professor of Law

"Human Fetal Development"
Led by Maurice J. Mahoney, M.D., Professor of Human Genetics, Pediatrics, Obstetrics and Gynecology

"Society and the Detective Novel"
Led by Robin W. Winks, Master of Berkeley College and Professor of History

"The Changing American Family: Historical and Comparative Perspectives"
Led by Harold W. Scheffler, Professor of Anthropology

"Society and Literature in Latin America"
Led by Nicolás Shumway, Assistant Professor of Spanish

"An Unstable World: The West in Decline?"
Led by Robin W. Winks, Master of Berkeley College and Professor of History

1983

"Medical Imaging"
Led by Dr. Ronald C. Ablow, Professor of Diagnostic Radiology and Pediatrics

"Elements of Architecture"
Led by Kent C. Bloomer, Professor of Architectural Design

"Cross-Cultural Variation in Children and Families"
Led by William Kessen, Eugene Higgins Professor of Psychology, Professor of Pediatrics

"Reading the Twentieth Century Short Story"
Led by James A. Snead, Associate Professor of English and Comparative Literature

"Greek and Roman Mythology"
Led by William G. Thalmann, Associate Professor of Classics, Director of Undergraduate Studies for Directed Studies, Special Programs in the Humanities

"America in the Sixties: Culture and Counter-Culture"
Led by Robert Westbrook, Assistant Professor of American Studies and History

"Drama"
Led by Thomas R. Whitaker, Professor and Chairman of English

1984

"Greek Civilization"
Led by Victor Bers, Associate Professor and Director of Graduate Studies in Classics

"Elements of Architecture, Part II"
Led by Kent C. Bloomer, Professor of Architectural Design

"The Oral Tradition"
Led by Michael G. Cooke, Professor of English

"Geology and the Industrial History of Connecticut"
Led by Robert B. Gordon, Professor of Geophysics and Applied Mechanics

"American Adolescents in the Public Eye"
Led by William Kessen, Eugene Higgins Professor of Psychology, Professor of Pediatrics

"Hispanic Minorities in the United States"
Led by Nicolás Shumway, Assistant Professor of Spanish

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